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Number 222
March 1983



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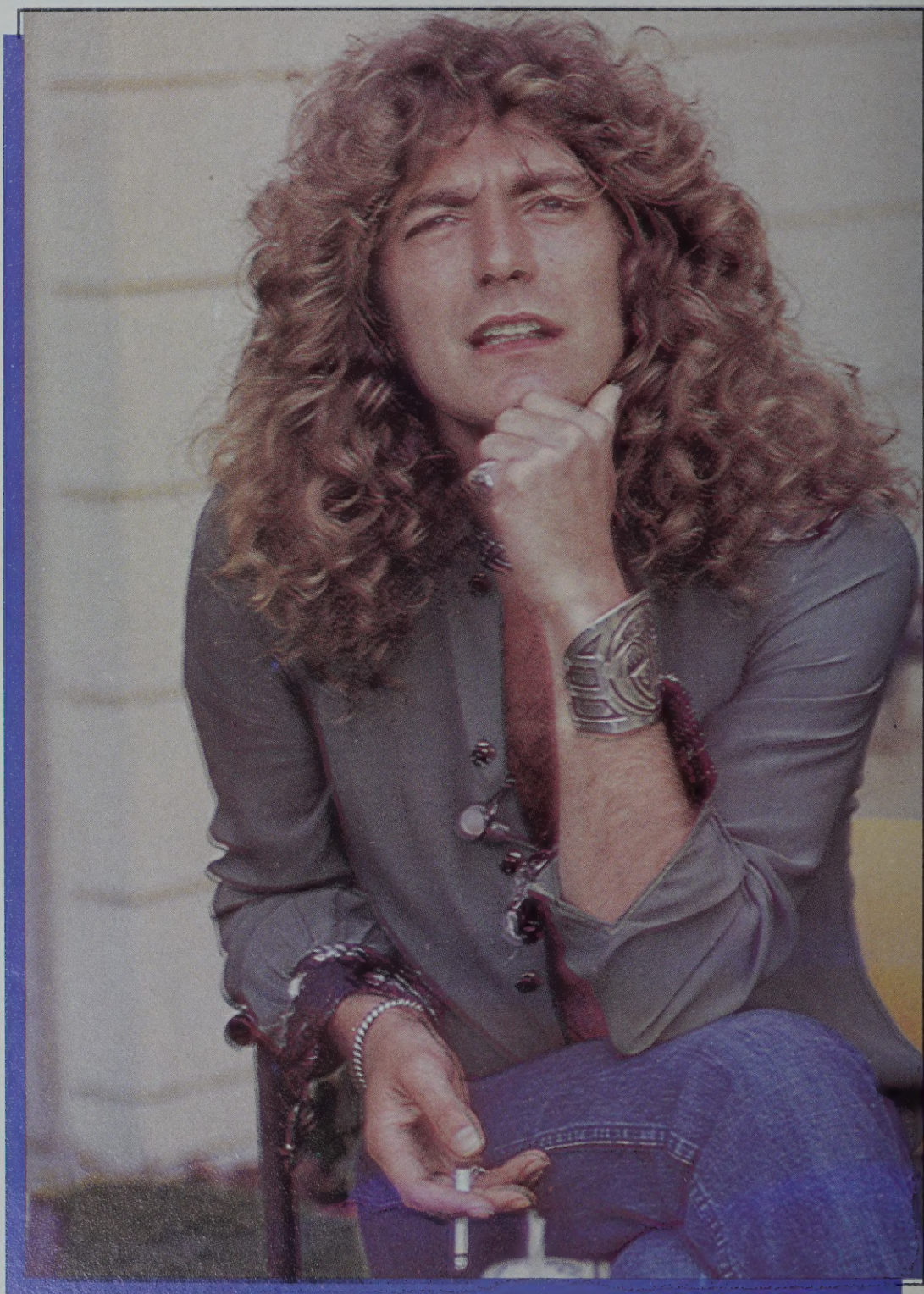
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COVER PHOTO: Ebet Roberts

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Robert Plant

In His Own Words



"We thought it was time people heard something about us other than that we were eating women and throwing the bones out of the window."



Robert Plant: "I'm a reflection of what I sing. Sometimes I have to get serious because the things I've been through are serious."

Excerpted from Led Zeppelin (Delilah Books)

Part Four Of An Exclusive Four-Part Led Zeppelin Series.

In the late '60s, Led Zeppelin's takeoff caused quite a commotion. This was hard-driving rock and roll like no one had ever heard before. Robert Plant's trademark vocals served as a blueprint for many, although few could even hope to come close to achieving that dynamic range. *Whole Lotta Love* blasting through the stereo speakers moved delighted music fans into a frenzy.

Before long, a tradition began: the heavy metal seeds had been planted, sprouted and were spreading like wildfire. There was no turning back.

For ten years Led Zeppelin's albums and tours captivated the rock world. Then, suddenly, drummer John Bonham's death ended a decade of thrills. The tremendous success of Robert Plant's solo LP, *Pictures At Eleven*, proves, however, that the legend of Led Zeppelin will never die. Further proof is the recent release of *Coda*, a collection of never-before-released Led Zeppelin cuts.

"At 13 and a half I liked girls all of a sudden, and it came down to attracting them the best way I could. So I grew my hair. It flopped down over my ears and was immediately chopped off by demand. I forgot about lessons for the next few years and kept joining pop groups.

"I was supposed to start training as a chartered accountant. Although I was young, really, I suddenly decided where I was going. I packed up the accountancy training after only a couple of weeks and I went back to college to get some more 'O' levels. It was getting to the stage where I only

dared to go home at night because my hair was so long. So at 16 I left home and started my real education musically."

"I'd been singing with a lot of groups and ... it really just went in circles until I formed the first Band of Joy. The manager told me I couldn't sing and sacked me from the group. I asked him to give me another chance but he wouldn't.

"The new band (Band of Joy, Mk. II) decided to have painted faces on stage. It went all right for awhile, but we were frightening our audiences to death. This big fat bass player would come running on and dive straight off the stage. I was howling with laughter at the sight of him in kaftan and bell bottoms, billowing in the audience. It was absurd."

"The Yardbirds needed a drummer who was a good time-keeper and who really laid it down, and the only one I knew was the one I'd been playing with for years — Bonzo Bonham. I got so enthusiastic that I hitched back to Oxford and chased after John, got him to one side at a gig and said, 'Look, mate, you've got to join the Yardbirds.'

"But he wasn't easily convinced. He said, 'Well, I'm all right here, aren't I?' He'd never earned the sort of bread he was getting with Tim Rose before, so I had to try to persuade him. I had nothing to convince him with, really, except a name that got lost in American pop history."

"No matter what the critics said, the proof of the pudding was the fact that **Led Zeppelin II** got a lot of people off. The reviewer for **Rolling Stone**, for instance, was just a frustrated musician. Maybe I'm just flying my own little ego ship, but sometimes people seem to resent talent. I don't even remember what the criticism was, but as far as I'm concerned it was a good — maybe even great — road album."

"I am a reflection of what I sing. Sometimes I have to get serious because the things I've been through are serious. We've been to America so much and seen so many things that we don't agree with, that our feelings of protest have to reflect in our music."

"America makes you aware of the proximity of man's fate. You see so much that is great, but so much

that is terrible. The rush, the hassles, the police... People may say we make a lot of bread, but in some cities it's so rough that people are scared to come to our concerts. Our manager once had a gun pulled on him, and we've been threatened with arrest if we returned to the stage for an encore. The police even accused us of being drug addicts. That's all part of where *That's the Way* came from."

"Let me tell you a little story about the song *Ten Years Gone*. I was working my ass off before joining Zeppelin. A lady I really dearly loved said, 'It's me or your fans.' Not that I had any fans, but I said, 'I *can't* stop, I've got to keep going.' She's quite content these days, I imagine. She's got a washing machine that works by itself and a little sports car. We wouldn't have anything to say anymore. I could probably relate to her, but she couldn't relate to me. I'd be smiling too much. Ten years gone, I'm afraid."

"**Presence** was our stand against everything. Our stand against the elements, against chance. We were literally fighting against existence itself. We'd left home for 12 months and it seemed that everything was about to crumble."

"Maybe I'm just flying my own little ego ship, but sometimes people seem to resent talent."

"Abba were very kind and said, 'why don't you have a look at the studios (Polar Studios in Stockholm, Sweden, where Zep recorded *In Through The Out Door*)?' Sweden is a weird place to go. If you've got any choice at all, you might choose other alternatives. But to trek to Sweden in the middle of the winter, a studio has to be good — and it was sensational."

"Normally, a regimental attitude has to be taken in the studio, but with Abba's it was very easy-going and the whole series of rooms

Robert Plant: "Maybe if the audience can see a cock through a pair of trousers, then that must make you a sex symbol."



beckoned for you to play good stuff and dictated the mood — along with the Swedish beer. They've got special homes for people who drink it out there because they go loony after about three weeks."

"Without the audience throwing back vibrations, I just could not do it, could not extend myself. When I'm looking into those thousands of faces, it just seems to pour out of me. By allowing your mind to be free and open, you get a new dimension going and the audience comes back at us. I suspect you could put a lot of the group's success down to that. We've never had the attitude of going on stage, playing like clockwork for the allotted time and then pissing off. That's not our trip at all."

"Most of the girls who come backstage simply want to say, 'Thank you for giving a good concert.' Outsiders who think that all sorts of stuff is going on just don't know us. I'll admit the first year or two that I became a star I was very young and on a trip. But we've gotten over that now, and we're mostly concerned with our music."

"It's usually one of our roadies that rides along with us and then gets us a bad reputation with his shenanigans. You get bored. Anything that's ever happened has been in the spirit of fun. We never hurt anybody. Well, no one who didn't dig it."

"We decided to hire our first publicity firm when we toured America in the summer of '72. That was the same summer that the Stones toured, and we knew full well that we were doing more business than them. We were getting better gates in comparison to a lot of people who were constantly glorified in the press. So without getting egocentric, we thought it was time people heard something about us other than that we were eating women and throwing the bones out of the window. The whole lunacy thing was all people knew about us, and it was all word-of-mouth. All those times of lunacy were OK, but we aren't and never were monsters. Just good-time boys, loved by their fans and hated by their critics."

"Marriage for me was the make-or-break of being a stable person or just going on with this out-and-out looning. In the pop world where everything gets blown up and unreal, you never know what's

"People say I'm a millionaire ... I only spend millions."

going to happen. You are going to have children here, there and everywhere if you lead that sort of life — and you've got to expect the consequences. Being married is part of the peace of mind and stability thing I hope I've found."

"Anything that's ever happened has been in the spirit of fun. We never hurt anybody. Well, no one who didn't dig it."

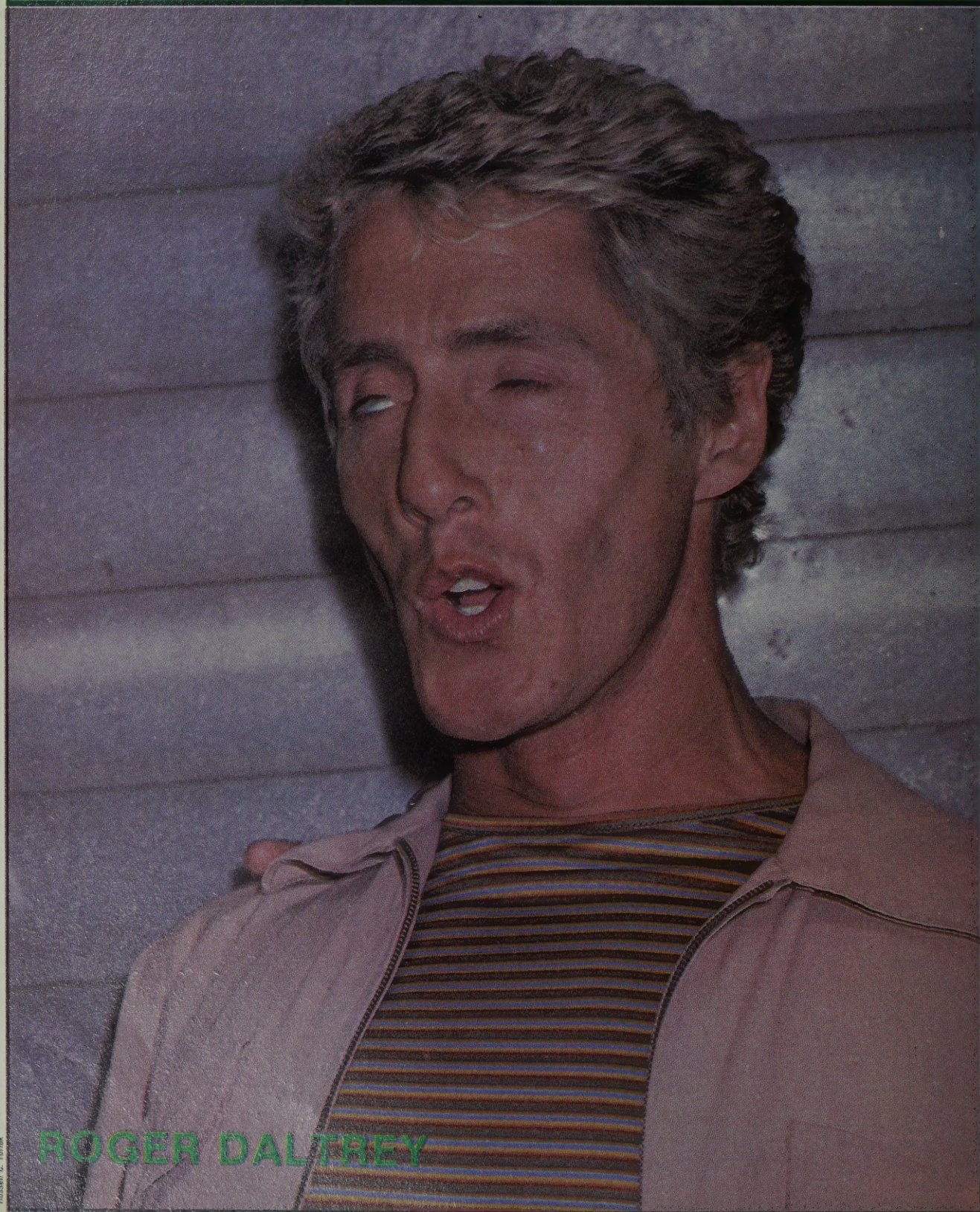
"It seems funny that once I was an ungratified singer and now they're calling me a sex symbol. I must admit that I don't really know how people think about sex symbols. Maybe if the audience can see a cock through a pair of trousers, then that must make you a sex symbol."

"Since I'm the only one who doesn't have a guitar or drums in front of mine, I suppose I started out with a bit more chance than anyone else in the band. You can't take it seriously simply because you read all these things about it in the papers. You just get into your music, and the sexual thing isn't really apparent to you. It's simply not what we're there for."

"I've been told I'm a 'sexual beacon.' "□



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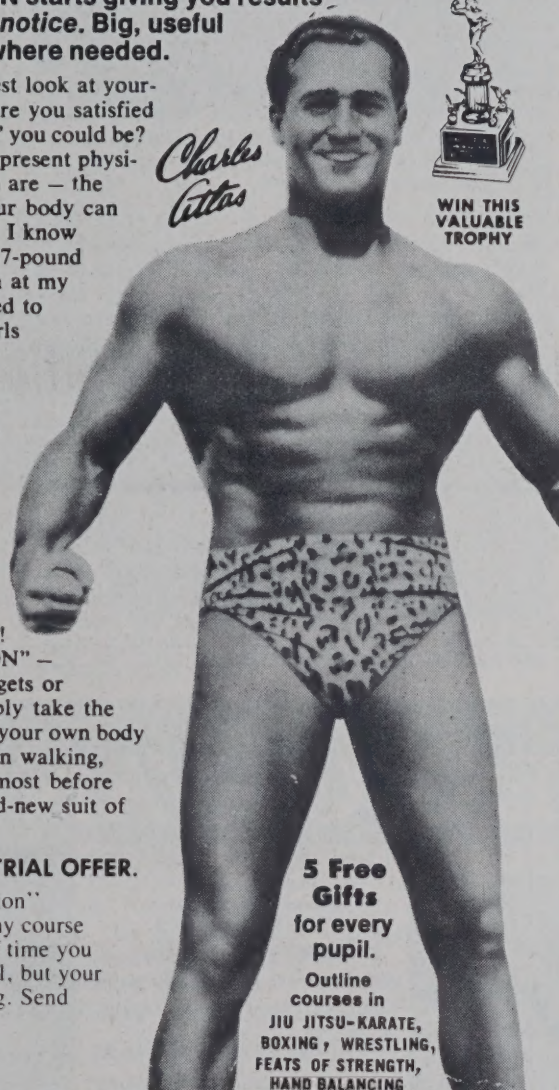
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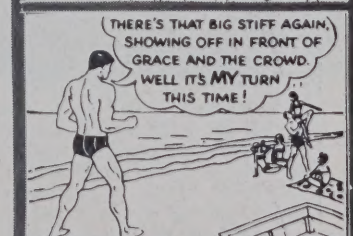
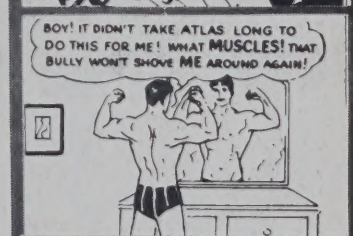
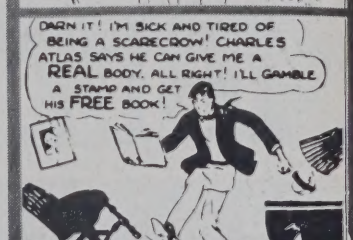
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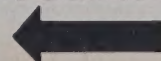
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DAVID LEE ROTH



David Lee Roth: "All I seem to remember is that she kept comin' up to me and singin' *Let's Get Physical*."

Part Four Of A Four Part Van Halen Series.

by Andy Secher

David Lee Roth stretched out on a disheveled bed in his New York hotel room. His eyes were half shut, and his breathing was occasionally interrupted by a hacking cough. On the floor was an array of empty beer bottles, half-eaten sandwiches and a varied assortment of ladies underwear. "Man, I guess we had a pretty hot time in here last night," Van Halen's vocalist croaked as he brushed his foot-long blond mane from his face. "I kinda remember this one chick named Mandy, or was it Candy?" he laughed. "It's all kinda fuzzy right now. All I seem to remember is that she kept comin' up to me and singin' *Let's Get Physical*. It was getting me sick."

With that, ol' Dave got up, re-adjusted his zebra-print

pants and searched through a bag of cassettes for a tape to play in his small portable system. "I feel like some funky music," he growled as he slipped on something by the Ohio Players. "I love those guys. I learned how to scream by listening to their stuff. They can sound so damn nasty. You listen to them for a few hours, and you'll find yourself out on the street humpin' a lamp-post."

David Lee Roth is a living caricature of what every rock-and-roll star should be. With his flowing locks, athletic build and passion for good times, good music and good women. At the ripe old age of 27, his life has become a true rock-and-roll fantasy. "I can't complain about the way things are goin'," he said with a grin. "I'm like a magnet for parties and pretty women. I don't have to go lookin' for them — they just seem to find me. That's

a curse I'll just have to live with," he joked. "It's just because I do everything four times as much and four times as fast as anyone else."

Born in Indiana on October 10, 1955 into a middle-class family, by the time he was out of diapers, Dave was already doing split-legged leaps off the playground teeter-totter and attempting to molest babysitters. Never one to stand still, he admitted that, "When I was eight or nine, my parents were really worried about me. I used to run around the house climbing on the furniture and singing along with all the TV commercials. I guess it was getting my folks a little crazy 'cause they took me to a doctor who told them that I was hyperactive. Whenever they'd have company over, they'd just tell 'em that what I was doing was what they called 'monkey hour' — it made

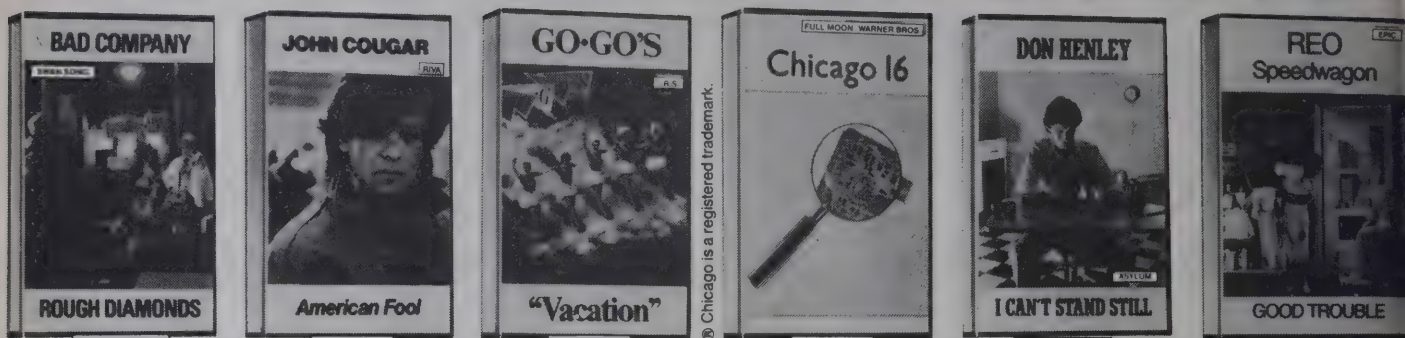
me the center of attention and I really got off on it. I guess you could say that I've turned monkey hour into a career."

By his early teens he began traveling around the country, staying with, as he remembered, "any relative who'd keep me for awhile." One of his most memorable experiences occurred in New York City. "I spent the summer with an uncle who lived over the Cafe Wha?, which was the center of music activity in New York at the time. I used to sneak down and see some amazing things. That's when I decided I wanted to be a singer. I figured I could get away with getting on stage and going crazy, and make some money from it, too."

A few years later Dave moved to Los Angeles, where he played with a variety of local groups before meeting up with Michael, Alex and Eddie, who were in a band called Mammoth. At Dave's request, the band decided to change names, picking Rat Salad from the list of possibilities. Rat Salad, however, didn't exactly set the world on fire, due in part to the reticence of local promoters to book a band whose name one club owner called "disgusting." The boys soon realized that a change in monikers would be necessary if they hoped to hit the big time, and after rejecting the name Roth by a vote of 3 to 1, they decided on Van Halen.

"There was never any question that we were gonna be successful," DLR recalled. "It was more a question of how successful. Our main goal was to have fun, though. If we made it big, fine; but no matter what happened to us, we were gonna enjoy it. With Van Halen we've always had a philosophy that if you entertain the people, they'll always come back for more. Well, when we entertain the people, we entertain ourselves as well," he laughed. "That way everyone has fun — whether they want to or not." □

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303578* MICKEY GILLEY [EPIC] That's All That Matters To Me	310284 FOREIGNER [ATLANTIC] 4	287003* EAGLES 1971-1975 [ATLANTIC] Their Greatest Hits	312801* JOAN JETT & THE BLACKHEARTS [BOARDWALK] I LOVE ROCK 'N' ROLL	312967* TERRI GIBBS [MCA] I'M A LADY
306571* BOZ SCAGGS [COLUMBIA] GREATEST HITS	312231* Earth, Wind & Fire [COLUMBIA ARC] RAISED	310292 PAT BENATAR [CHRISAL] PRECIOUS TIME	312686* FRANK SINATRA [REPRISE] She Shot Me Down	310920* MICKEY GILLEY [EPIC] YOU DON'T KNOW ME
312314* CHICAGO'S [COLUMBIA] GREATEST HITS, VOL. 1	311779* LOVERBOY [COLUMBIA] GET LUCKY	312660 ABBA* [ATLANTIC] THE VISITORS	313981* ALDO NOVA [PORTRAIT]	314005* The Human League [A&M] DARE
311597 THE POLICE [A&M] Ghost In The Machine	311043* LARRY GATLIN [COLUMBIA] & THE BLUE BIRD BAND NOT GUILTY	312835* THE LETTERMEN [APPLAUSE] LOVE IS...	306662* STEVIE WONDER [TAMLA] Hotter Than July	306670* ABBA* [ATLANTIC] SUPER TROUPE
311662* BARBARA MANDRELL [MCA] LIVE	300525* THE BEST OF EDDIE RABBITT [ELEKTRA]	310508* Barbara Mandrell [COLUMBIA] LOOKING BACK	288332 BILLY JOEL [COLUMBIA] 52ND STREET	304253* EDDIE RABBITT [ELEKTRA] HORIZON
311985* MERLE HAGGARD [EPIC] BIG CITY	312306 THE CARS [ELEKTRA] SHAKE IT UP	310037* ORIGINAL SOUNDTRACK [ATLANTIC] THE GREAT MUPPET CAPER	315796* BOB JAMES [COLUMBIA TAPPAN ZEE] HANDS DOWN	308486* JUICE NEWTON [CAPITOL] JUICE
312926* PAUL ANKA LIVE [FIRST AMERICAN] BLACK TIE	313452* SAMMY HAGER [GEPFEN] Standing Hampton	314476* RAY PARKER, JR. [ARISTA] Let Me Tickle Your Fancy	316995* CONWAY TWITTY [ELEKTRA] DREAM MAKER	316711* HANK WILLIAMS, JR. [ELEKTRA-CUBE] GREATEST HITS
313379* DAVID FRIZZELL [WARNER BROS.] & SHELLEY WEST	310938* RITA COOLIDGE [A&M] HEARTBREAK RADIO	249613* RIKI BACHARACH'S [A&M] GREATEST HITS	SELECTIONS WITH TWO NUMBERS ARE 2 RECORD SETS OR DOUBLE LENGTH TAPE AND COUNT AS TWO SELECTIONS. WRITE EACH NUMBER IN A SEPARATE BOX.	
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306563 Barry Manilow [ARISTA] BARRY	312817* Charlie Daniels Band [EPIC] WINDOWS	313692* BARBARA ANN AUER [GATEWAY] Advanced Aerobic Dancing Vol. Two	314997* STEVIE WONDER'S [TAMLA] Original Musiquarium I	311787* RUSH [MERCURY] Exit Stage Left
314351* JOHNNY MATSIS [COLUMBIA] FRIENDS IN LOVE	306589 LINDA RONSTADT [ATLANTIC] GREATEST HITS, VOL. 2	315952* JERMAINE JACKSON [MOTOWN] Let Me Tickle Your Fancy	311001* WILLIE NELSON'S [COLUMBIA] GREATEST HITS (LAST ONE THAT WILL BE)	310219-390211* JOHNNY MATSIS [COLUMBIA] SILVER ANNIVERSARY ALBUM
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316653* LARRY GATLIN & THE BLUE BIRD BAND [COLUMBIA] SURE FEELS LIKE LOVE	316901* CONWAY TWITTY [ELEKTRA] CONWAY SAYS CLASSICS VOL. 2	317180* THE OSMOND BROTHERS [ELEKTRA-CUBE]	314294 JANE FONDA'S [COLUMBIA] 394296 WORKOUT RECORD	313221* SHIRLEY BASSEY [LIBERTY] GREATEST HITS

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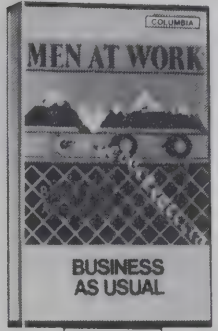
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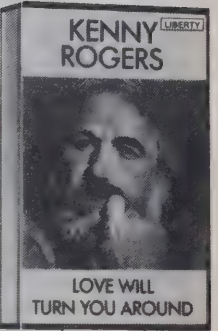
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- 314419* HERB ALPERT FANDANGO
- 307801* STYX Paradise Theater
- 314393* 38 SPECIAL Special Forces
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- 272104* TOM JONES SAY YOU'LL LOVE UNTIL TOMORROW
- 313635* OAK RIDGE BOYS BOBBIE SUE
- 310433* ORIGINAL SOUNDTRACK ENDLESS LOVE
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- 312389* AC/DC FOR THOSE ABOUT TO ROCK WE SALUTE YOU
- 308148* ROSANNE CASH Seven Year Ache
- 187088* BARBRA STREISAND'S GREATEST HITS
- 317370* BILLY SQUIRE Emotions In Motion
- 308916* RICK JAMES STREET SONGS
- 307835* RITA COOLIDGE GREATEST HITS
- 286914* FLEETWOOD MAC RUMOURS
- 306449* REO SPEEDWAGON HINFIDELITY
- 302042* LINDA RONSTADT MAD LOVE

- 317172* STEVE MILLER BAND ABRACADABRA
- 316919* MICKEY GILLEY PUT YOUR DREAMS AWAY
- 315762* JOE JACKSON NIGHT AND DAY
- 307843* JAMES TAYLOR Dad Loves His Work
- 298612* HERB ALPERT RISE
- 307918* JIM CROCE Down The Highway
- 316224* EDDIE MURPHY
- 316869* ADAM ANT FRIEND OR FOE
- 317206* MARVIN GAYE MIDNIGHT LOVE

- 317412* DIONNE WARWICK HEARTBREAKER
- 316190* ZAPP II
- 315747* EDDIE MONEY NO CONTROL
- 315622* DAVE CRUZIN Out Of The Shadows
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Jefferson Starship, from left: Don Baldwin, Craig Chaquico, Mickey Thomas, Paul Kantner, Grace Slick, David Freiberg, Pete Sears.

JEFFERSON STARSHIP

catch it if you can

Time Bandits Ride High On The Winds Of Change.

by David Gans

“We wanted to call the album **Fuck-in’ A** but RCA wouldn’t go for it,” says Paul Kantner. “It was really appropriate at the time, because we were all pulling together and dealing with really hard times. You know the feeling — ‘Hey, fuckin’ A! Get with it!’”

The founder of the Jefferson Starship is well aware that record companies are rarely as adventur-

ous as their artists. A song was taken off the first Jefferson Airplane album in 1966 because it contained the word “trip,” but the Starship (officially rechristened in 1974) did get away with the line “Fuck you, we do what we want!” on 1981’s **Modern Times**. “It’s up to us to keep them on the verge of insanity,” says Kantner with a sly grin.

Winds of Change was the name finally selected for the latest Starship album, and it’s an appropriate title: since first taking flight in 1965, the Airplane/Starship has rarely kept the same personnel for more than two albums in a row. The most recent change was the departure of drummer Aynsley Dunbar after the basic tracks of **Winds of Change** were completed. He was replaced by Don Baldwin, a veteran recording and touring player who lives near the other Starship

members around San Francisco.

“Nothing is for keeps in this band — ever,” says Kantner, the only member who has remained on board for the entire journey. “This just isn’t a normal band situation.”

“There’s all different kinds of stuff going on,” adds singer Grace Slick, who herself left the group for three years. “But it just rumbles along like a steamroller. All the members are totally different — that’s what makes it interesting.”

“It’s great to hear Paul’s song, *Out of Control*, right after Pete and Jeannette Sears’ *I Will Stay*. They’re opposite ends of the spectrum, and you don’t ordinarily get that from a band. Every time I put the needle down on a Foreigner album it sounds like the same song — same instruments, same doubled this and delayed that, same screaming.”

“Somebody came up with the idea of a ‘Generic’ rock album,” laughs Kantner. “It wouldn’t have a name or anything, just ‘ROCK’ in black letters. Instead of having 12 cuts it would just have four, because there are usually only four good cuts on any rock album anyway, right? High singing, straining guitar licks, the chunka-chunka-chunka. What a good concept.”

Winds of Change does contain the ambitious blend of musical styles that we’ve come to expect from the Starship, a band rooted in the psychedelic-eclectic ‘60s but as current as the Space Shuttle. There’s the smooth romantic pop/rock of the Seares, and the fantasy and real-life adventures penned by Kantner and his various collaborators. Between those two poles are guitarist Craig Chaquico’s melodic/metallic numbers, including *Black Widow*, co-written with Slick, who sings it.

It began as a love song with a “take me I’m yours” type chorus, says Chaquico. “I was watching Public Television while I was writing the song, and there was a show about arachnids. As I’m playing, there’s a shot of a black widow on her web, and they’re talking about how her undulating is a call of love to the male. He becomes so overwhelmed with her passionate sex dance that he thrusts himself into the web and makes love even though he knows he’s going to die. Then she eats him.”

“So *Black Widow* is really about the spider, but it’s also about the type of girl who eats her mate, as it were,” laughs Chaquico. “It’s still a love song. Grace kept my chorus and rewrote the verses, and she has a chance to personify the black widow. Before the guitar solo she finally says, ‘Take it, sucker.’ Then this guitar comes in — a nasty solo sounds like the act of being seduced, made love to and then eaten. The male spider is so overwhelmed that even though he knows he’s going to die he just says, ‘If I’ve got to go I might as well go like this!’” □

Less than a year ago, John Cougar was able to claim that the people in his hometown of Bloomington, Indiana, accepted him simply as "the guy who made records."

Imagine the surprise of burgher John Cougar (who has garnered two Top-10 singles, *Hurts So Good* and *Jack & Diane*, and a platinum album *American Fool*) when "I went out lookin' for my wife 'cause I didn't have enough money for cigarettes. She was out at the College Mall, and outa nowhere I had 40,000 people following me around! I guess college had just started up that day and all the kids kinda came in," he recalls. "I guess they have to get used to my being there."

Does he dare return?

"Sure, I'll just have to ask 'em, 'What are you all acting so stupid for? I've been here all my life. Why act like it's a big deal *now*? I'm the same guy you saw five years ago pourin' concrete!'

John Cougar, you might recall, started out as a hype. In 1975, he'd stumbled into Tony DeFries Main-Man Productions "where everyone looked like Bowie." DeFries was about to lose his paramount client, and it wouldn't have hurt to prove he could do it again. The then-23-year-old John Mellencamp became Johnny Cougar, and soon released an album that displayed little more integrity than **More of the Monkees**.

The look was different: Cougar was pre-cast as a Heartland James Dean. He never *did* like the "Cougar" name that was foisted upon him.

Add a dash of five o'clock shadow, a Bowie coif that's grown back out, and an even stronger attachment to the interior states and Cougar is quick to point out that "what you're seeing now is the way I've been from the start."

John owns a house surrounded by five acres of hills near Lake Monroe in the Hoosier National Forest, eight miles out of town. The driveway alone lets you know you've found the place — it includes two

Roots

by Cary Baker

JOHN COUGAR

Each month Hit Parader takes a rock star back to his old neighborhood. This month we travel to Bloomington, Indiana, where John Cougar was born and partly raised.



Chris Walter

John Cougar: "I enjoy going back to all that ignorant stuff. To me, it's natural."

Harleys, a Jeep and a Corvette "that just sits there and gets dirty. It's two years old and has 4,000 miles on it. I won't drive it around — I always hated guys who drove those things, anyway. And my wife won't drive it 'cuz guys yell at her!"

It's rare enough these days that John has for him a once-typical Bloomington day in which he'd "make a few phone calls, smoke some cigarettes, sit around for a bit, talk to my old lady and ride to the lake and back." But he still finds the time to return to the town in which he was born — Seymour, Ind. There, he and his father, evidently the root of John's vehicular fixation, race Honda Odysseys.

Seymour, a town of

13,000 that John describes as similar to "Bloomington without the college kids," has the distinction of being the 13th most polluted city in the U.S. Apparently, a shrewd mayor converted a former World War II Air Force base into a chemical-waste recycling plant for which someone was paid \$100-per-barrel stored. Two-million leaking barrels later, John reports that "the mayor's a rich man and people are being born deformed."

Although he is now a citizen of the world, Southern Indiana is the only place John Cougar has called "home." Of course, he lives more stylishly today than he did in 1972, when he rented a shack in the River Rat burg of Vellonia. It had an out-

house and the refrigerator was on the front porch. What do you want for \$40 a month?

"People who live in New York and L.A. have all these things to do," John says. "In Indiana, you gotta find your own fun, and sometimes that gets wild. If you ever saw **Deliverance** or **The Last Picture Show**, you'd know that guys do some pretty ignorant things to entertain themselves. We *all* do some pretty ignorant things to entertain ourselves. I *enjoy* going back to all that ignorant stuff. To me, it's normal."

"I guess I just don't belong in those big cities. You gotta be *made* for those mothers. And my feet just don't fit on the sidewalk right." □

HEAVY METAL

by Andy Secher

The guys in Scorpions recently had an exciting evening in St. Louis when one of the band's more enthusiastic fans tossed a jar containing three live scorpions on stage during their set. No sooner had the jar shattered, releasing the little critters, then the band called a temporary halt to the proceedings while some brave members of their road crew went hunting for the deadly arachnids. "We never found 'em," guitarist Rudolf Schenker reported. "I've got one eye behind me now whenever we play. I think being bitten by one of those things would be a very nasty way to go."

After patching up his verbal war with guitarist Ronnie Montrose, slammin' Sammy Hagar has apparently decided to go after bigger game. Sam recently unleashed a series of scathing barbs in the British press questioning David Lee Roth's masculinity. La Roth, however, never at a loss for a quick retort, stabbed back

at Hagar by stating, "Have you ever seen Sammy Hagar close up? Believe me, you shouldn't have to. Obviously the man has a serious social problem."

Krokus' guitarist Fernando von Arb is getting sick and tired of people comparing his band to AC/DC. While he admitted that there may be a few superficial similarities, he said, "I can't understand why people are always comparing us to them. Marc Storace surely doesn't sing like Brian Johnson, and I don't play guitar like Angus Young. I remember that when AC/DC first started, a lot of people were comparing them to Status Quo. I don't hear too many of those comparisons anymore. After a few more albums, I don't think we'll hear them either."

Former Deep Purple bassist Glenn Hughes, currently enjoying success with guitarist Pat Thrall in the cleverly named Hughes/Thrall Band, reports that he has absolutely no interest in being any part of any proposed

Purple reunion. "Actually, I haven't even been asked," he admitted with a laugh. "But that project is doomed to failure because the only reason they'd do it is for the money. I hear that a couple of the guys are rather strapped financially, so they'd probably be all for it. But as far as I'm concerned, the further I can stay away from that, the better I'll like it."

Heavy Metal Headscratcher: Before he joined Rainbow, vocalist Joe Lynn Turner appeared on a number of albums with a band that recorded for RCA Records. What was this group's name? Answer to last month's headscratcher: The band Paul Rodgers formed after the demise of Free and before the formation of Bad Company was called Peace.

Aerosmith's current national tour — the band's first major romp in nearly three years — has been a barrel of laughs, according to lead vocalist Steve Tyler. "You never forget how to party on the road," the toothy one told **Heavy Metal Happenings**. "It's like riding a bike. We've been away from touring for awhile, but as soon as we hit the road all those good, ol' feelings came back again. We may have grown up a bit over the last couple of years, but we still know how to have a pretty good time when we want to."

Ted Nugent continues his campaign to stop all anti-gun legislation in America. "If you know how to use this baby, it can be your best friend," young Ted related as he pulled out a loaded .357 Magnum and caressed it lovingly. "I want everyone to be educated on how to use these things. Damn, who'd want to mess with a crazy fucker who had one of these strapped to his waist and knew how to use it?"

Letter Of The Month:
Dear Andy,

I'm a Saxon freak. I think they're one of the greatest HM bands in the world. They play with the power of Priest and the skill of Zeppelin. A friend of mine has an album called



The Scorpions on being chased by scorpions: "Being bitten by one of those things would be a very nasty way to go."

HAPPENINGS



Ron Powell

Ted Nugent on guns: "I want everyone to be educated on how to use these things."

Saxon which I've never seen in record stores. Is that album an import? Are there other Saxon albums that aren't available in this country?

Keep on rockin',
William Murphy
Denver, CO

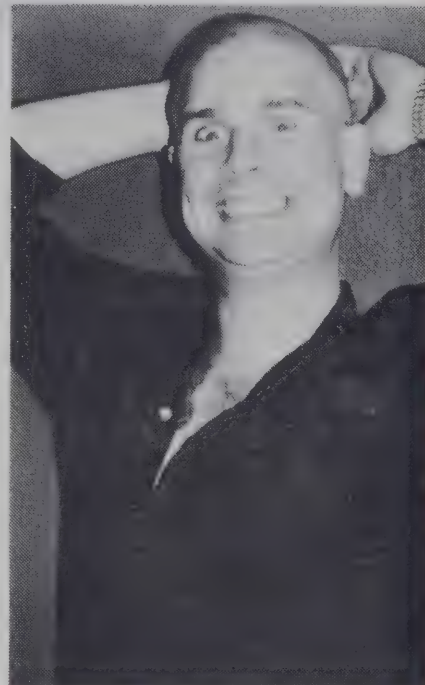
Dear William,

The album you saw was the band's

first LP. Regrettably, it was never released in this country. Saxon's next three albums (**Wheels of Steel**, **Strong Arm of the Law**, and **Denim and Leather**) have all been made available in the U.S. But the group's most recent album, the live **The Eagle Has Landed**, has yet to see the light of day on this side of the Atlantic.

While Ozzy Osbourne has continually slagged guitarist Brad Gillis in the press, his Ozzness now only has the kindest things to say about his blond axe slinger. "He's going to be a very big star in the near future," the freshly shorn Osbourne growled as he sat in a New York restaurant downing a plate of chicken a la king. "I can't tell you how happy I am to have him in the band. He stepped into a very difficult situation following Randy Rhoads' death, and he's done an absolutely incredible job." (You can read the complete Ozzy transcript in the latest edition of **Hit Parader's Heavy Metal Hotline** newsletter. We can't print some of his remarks in a family-oriented publication like **Hit Parader**, but anything goes in the **Hotline**. See below for how to order your subscription.)

If you want to drop a line to any of the guys in Uriah Heep you can do so by writing to: Bron Artists Management Ltd., 100 Chalk Farm Rd., London NW 1, England.



Ozzy Osbourne on his guitarist Brad Gillis: "He stepped into a very difficult situation following Randy Rhoads' death, and he's done an absolutely incredible job."

Keep writing to us at **Heavy Metal Happenings**, letting us know who you want to read about in the months to come. We've read every one of your letters, and they're all greatly appreciated. Send your cards and letters to me at: **Heavy Metal Happenings**, c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418.

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BE MY LADY

(As recorded by Jefferson Starship)

PETE SEARS
JEANNETTE SEARS

I just look at you
And I'm hypnotized
Like I'm drowning now
Drowning in your eyes
You are beautiful
Past imagining
And I want you more
More than anything.

And I cannot speak
And I've lost my sight
All my senses gone
Lost in you tonight
And I want your love
Be my lady
Be my lady
Be my lady.

Do I ask too much
Do I want too much
Want to know you now
Want to feel your touch
You just look at me
Feel the fire start
Want to make you burn

Want to touch your heart.

And I cannot speak
And I've lost my sight
All my senses gone
Lost in you tonight
And I want your love
Be my lady yeah, yeah
Be my lady
Be my lady, lady
Come on girl.

Got a racing heart
And my mind's a roar
Never felt like this
Never loved before
And it's dangerous
I would willingly
Burn to ashes now
If you'll stay with me.

And I cannot speak
And I've lost my sight
All my senses gone
Lost in you tonight
And I want your love
Be my lady yeah, yeah
You know I love you now
Be my lady
Won't you be my love.

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A SPACE AGE LOVE SONG

(As recorded by A Flock Of Seagulls)

M. SCORE
A. SCORE
F. MAUDSLEY
R. REYNOLDS

I saw your eyes
And you made me smile
For a little while
I was falling in love.

I saw your eyes
And you touched my mind
Although it took a while
I was falling in love.

I saw your eyes
And you made me cry
And for a little while
I was falling in love
I was falling in love
Falling in love
I was falling in love.

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GOODY TWO SHOES

(As recorded by Adam Ant)

ADAM ANT
MARCO PIRRONI

With the heartbreak open
So much you can't hide
Put on a little makeup, makeup
Make sure they get your good side,
good side
If the words unspoken get stuck in
your throat
Send a treasure token, token,
Write it on a pound note, pound
note.

Goody two, goody two
Goody, goody two shoes
Goody two, goody two
Goody, goody two shoes
You don't drink, don't smoke
What do you do
You don't drink, don't smoke
What do you do
The subtle innuendos follow
There must be something inside.

We don't follow fashion
That would be a joke
You know we're gonna set them, set
them
So ev'ryone can take note, take note
When I saw you kneeling
Crying words that you mean
Opening the eyeballs, eyeballs
Pretending that you're Al Green, Al
Green.

Goody two, goody two
Goody, goody two shoes
Goody two, goody two
Goody, goody two shoes
You don't drink, don't smoke
What do you do
You don't drink, don't smoke
What do you do
The subtle innuendos follow
There must be something inside.

No one's gonna tell me
What's wrong and what's right
Or tell me who to eat with, sleep with
Or foul up on the big fight, big fight
Look out or they will tell you you're a
superstar
Two weeks and you're an all time
legend
I think the games have gone much
too far
If the words unspoken get stuck in
your throat
Send a treasure token, token
Write it on a pound note, pound
note.

Don't drink, don't smoke
What do you do
You don't drink, don't smoke
What do you do
The subtle innuendos follow
There must be something inside,
inside.

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MANEATER

(As recorded by Daryl Hall & John
Oates)

DARYL HALL
JOHN OATES
SARA ALLEN

She'll only come out at night
The lean and hungry type
Nothing is new
I've seen her here before
Watching and waiting
She's sitting with you
But her eyes are on the door
So many have paid to see
What you think you're getting for
free
The woman is wild
A she-cat tamed by the purr of a
Jaguar
Money's the matter
If you're in it for love
You ain't gonna get too far.

Oh here she comes
Watch out boy she'll chew you up
Oh here she comes
She's a maneater

Oh here she comes
Watch out boy she'll chew you up
Oh here she comes
She's a maneater.

I wouldn't if I were you
I know what she can do
She's deadly man
And she could really rip your world
apart
Mind over matter
The beauty is there
But a beast is in the heart.

Oh here she comes
Watch out boy she'll chew you up
Oh here she comes
She's a maneater
Oh here she comes
Watch out boy she'll chew you up
Oh here she comes
She's a maneater.
(Repeat)

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rock 'n' roll is more than
meets the ear

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I'M LEAVING

(As recorded by Taxxi)

JEFFREY NEAD
 COLIN PAYNE

While the city sleeps
 I wander the streets
 Wanting it some other way
 My clothes in a bag
 Tired muscles sag
 I've come to the end of my stay.

I walk through the rain
 Time pours down the drain
 Exhausted but I can't close my eyes
 I know that I tried
 But there's too much to hide
 And I want to stop feeding you lies.

I don't know how to say I'm leaving
 Oh I don't know how to say I'm
 leaving.

It still feels the same
 There's smoke but no flame
 You know that I'll never belong
 Your fire so warm
 My shelter from storm
 Whatever the cost I'm not wrong.

I don't know how to say I'm leaving
 Oh I don't know how to say I'm
 leaving.

Any words I choose
 Still both of us lose
 They're my dreams we both have to
 pay
 My driving ambition
 Leaves no choice in decision
 I won't face another cold day.

I don't know how to say I'm leaving
 I don't know how to say I'm leaving.

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SLIPPED, TRIPPED AND FELL IN LOVE

(As recorded by Foghat)

GEORGE JACKSON

I knew from the very beginning
 What you had in mind
 But I said to myself
 Baby you're gonna just waste your
 time
 But somehow during the night baby
 Things started to get out of hand
 And I found myself falling in love
 again.

Yeah I slipped, tripped, fell in love
 Fell in love with you baby
 Yes I did
 Slipped, tripped, fell in love

Fell in love with you baby oh yeah.

Getting stuck on you baby
 Was the last thing I had in mind
 But now you got me wanting you
 Baby wanting your love all the time
 When you touch me baby I just lose
 control
 And I find myself wanting more of
 you down in my soul.

Yeah I slipped, tripped, fell in love
 Fell in love with you baby
 Yes I did
 Slipped, tripped, fell in love
 Fell in love with you baby oh yeah.

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YOU GOT LUCKY

(As recorded by Tom Petty and the
 Heartbreakers)

TOM PETTY
 MIKE CAMPBELL

You better watch what you say
 You better watch what you do to me
 Don't get carried away
 Girl if you can do better than me
 Go
 Yeah go
 But remember.

Good love is hard to find
 Good love is hard to find
 You got lucky babe
 You got lucky babe
 When I found you.

You put a hand on my cheek
 And then you turn your eyes away

If you don't feel complete
 If I don't take you all of the way
 Then go
 Yeah go
 But remember.

Good love is hard to find
 Good love is hard to find
 You got lucky babe
 You got lucky babe
 When I found you.

Yeah go
 Just go
 But remember.

Good love is hard to find
 Good love is hard to find
 You got lucky babe
 You got lucky babe
 When I found you.

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TAKE THE TIME

(As recorded by the Michael Stanley Band)

MICHAEL STANLEY

These are strange days we live in
The nights get even worse
The poets died at midnight
In a New York City hearse
And the news just makes you crazy
It has for so long
And the streets are full of fear
tonight
And coming on strong.
You know they're holed up in
Atlanta

Broke down in L.A.
They went and sold out Detroit
They put half the town away
From the west Texas border
To the Carolina shore
You can see it in the faces
There's gotta be something more.
What we gotta do
We gotta take the time to love
someone

Take the time to make amends
Take the time to make a stand
Take the time for your friends
Cause you can't roll your own
forever

And somewhere down the line
You're gonna see that's all they give
you

So you might as well take the time.
You know they're laid off in Ohio
The heartland's under strain
They're running scared in FLA.
And they're hiding out in Maine
All the sons of true believers
Daughters of dreams
And it can shake you when you find
out

It ain't just what it seems.
We gotta take the time to love
someone

Take the time to make amends
Take the time to make a stand
Take the time for your friends
Cause you can't roll your own
forever

Somewhere down the line
You're gonna see that's all they give
you

So you might as well take the time.
Now is the hour

Tomorrow might be too late
You gotta grab the moment
You just can't hesitate
Cause you know that it's the
children

Gonna pay for it all
Like the man said
A hard rain's gonna fall.
(Repeat chorus)

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"it could happen to you"

DEPT. H.P.

Record Reviews

by Roy Trakin

BRUCE SPRINGSTEEN

Nebraska

BILLY JOEL

The Nylon Curtain

More songs for the New Depression. Two charter members of the Eastern Rock Establishment issue their latest State-of-the-Union messages about current doldrums. Masterpieces? Do you think they're better albums than *Another Side of Bob Dylan* or *Rubber Soul*? How about *Berlin* or *Ziggy Stardust*?

Nebraska and *The Nylon Curtain* are not really the esthetic breakthroughs their supporters would have you believe. Don't get me wrong; neither Bruce nor Billy exactly play it predictable this time. There are some potent sentiments expressed on these two LPs, thanks to the effective assimilation of shared mass culture like TV and movies. That's why you get unmistakable references to films such as *Badlands* in *Nebraska*'s title cut and *Deer Hunter* along with *Apocalypse Now* in *The Nylon Curtain*'s *Allentown* and *Goodnight Saigon*.

Springsteen harkens back to his folkie forbears in Guthrie and pre-'65 Dylan just as Joel bows to Lennon/McCartney, both in their solo guises and as the Beatles. Each record clothes self-confession in the irony of lyrical narrative, taking refuge in musical classicism and neo-conservatism.



Nebraska's aridity gives way after a few listens, revealing the fertile turf in which it's rooted. Springsteen takes aim here on the American storytelling tradition of Hemingway and John Ford, and succeeds more often than not. The title track and the pair of songs to his father — *Mansion on the Hill* and *My Father's House* — are too static because nothing really happens in them plot-wise or musically. But the compact storyline of *Highway Patrolman*, the passionate Alan Vega yelps of *State Trooper* and the matter-of-fact horror of *Johnny 99* all work because Bruce's characterizations are *real* rather than symbolic.

Where *Nebraska* suffers from pretension, *The Nylon Curtain* succeeds precisely on account of Billy Joel's lack of them. *Allentown* and *Goodnight Saigon* may be about unemployment and the Vietnam trauma, respectively, but they're also rousing songs with hummable melodies and surefire hooks. Like the Beatles, Joel delivers some searing sentiments cloaked in seductive music. The Lennonesque *Laura* and the *Revolver*-era *A Room Of Our Own* are artful, Fab Four homages that come so close to the real thing they are painful to listen to. Ditto the psychedelia of *Scandinavian Skies* and the McCartney whimsey of *Where's The Orchestra?*



Pressure is a claustrophobic, whizzing synthesizer evocation of schizophrenia in all its glory, a kaleidoscopic array of pop media imagery that is vintage Joel overkill. I've always found Billy Joel's persona obnoxious and his shtick crass — a sort of Long Island greaser version of Springsteen who preferred the backyard to the boardwalk. With *The Nylon Curtain*, though, Billy Joel has made a suburban pop classic — at once psychotic in its view, yet totally familiar in its music — the contradiction at the heart of the American Dream.

GRANDMASTER FLASH & THE FURIOUS FIVE

The Message

KOOL & THE GANG
As One

I shudder to think of the way most **HP** readers might respond to these two discs from opposite ends of the funk spectrum. Grandmaster Flash and Kool would both undoubtedly be relegated to that undifferentiated area of criticism summed up in two words — 'disco sucks!!' But there's a huge gap between the boom-box street raps of young, fast and innocent Flash and the born-again Vegas glitz of Kool. Not that Grandmaster is completely without upwardly mobile guile nor Kool bereft of a certain soulful communality...



Grandmaster Flash and the Furious Five are a bunch of black kids from the South Bronx who carry ghetto blasters instead of switchblades and breakdance instead of fight. They've created a brand-new form of music by taking portions of various records and mixing them together, via turntables and assorted dub/echo effects, into original recompositions. The group first came to attention by mutating parts of Blondie's *Rapture*, Queen's *Another One Bites The Dust* and Chic's *Good Times* over a crackling rhythm machine into *Wheels of Steel*.

If you walked more than two blocks in New York City last summer, it was impossible to ignore the sound of *The Message*, Grandmaster's political manifesto and right-on rap statement of what's what in Reagan's Amerika: "Don't push me, 'cause I'm close to the edge... I'm trying not to lose my head." A pulsating backbeat and a message that's not easy to ignore, the song is the foundation of G. Master F's debut LP, along with the group's loose-limbed re-mix of Tom Tom Club's *Genius of Love*, *It's Nasty*. That's the good news. Unfortunately, elsewhere, these native rappers show the same stark ambitions of their Newark cousins, Kool & the Gang, who started out with a naked, raw funk beat and eventually added enough mellow harmonies to threaten Stevie Wonder.



Just as Grandmaster Flash & Company make concessions to urban contemporary tastes with their Wonder homage, *Dreamin'* and their all-too-ethereal gospel tune, *You Are*, Kool & the Gang ever-so-carefully

try to maintain their waning street credibility with the percolating *Big Fun* and the amiable *Street Kids*. But it's been a long time since these funk pioneers had to worry, and **As One** boasts the kind of good-natured dance music that effortlessly crosses racial boundaries other groups would sweat to traverse. Even Grandmaster Flash and the Furious Five probably wish they could attract the massive crossover audience that has made Kool a mainstream fave. It sure sounds that way.

DIRE STRAITS

Love Over Gold

PETER GABRIEL

Security

You can't eat atmosphere, so these two triumphs of *mise-en-scene* may leave you hungry. On the other hand, food isn't everything. **Love Over Gold** and **Security** find two commercial artists stretching the limits of the pop song, with Straits' Mark Knopfler opting for a liquidly ice-cool guitar sound to convey his ecstatic awe, while Gabriel finds release in clattering tribal drumbeats twisted by modern technology.

Of course, the sentiments expressed are another matter. Knopfler falls back on the epic scope of Springsteen and the punning stream-of-consciousness of Dylan, while Gabriel relies on the absurdist irony of Bowie or the elaborate theatricality of his art-rock days.

Luckily, **Love Over Gold** is not about words, but images. The cover shows a flash of lightning, the back side a wisp of blue smoke set against a video screen with the song's titles. The music is just as ephemeral and quicksilver — sharply defined one moment, vaporized the next.



The album starts off with a huge gamble, the 14-minute *Telegraph Road*, which traces the history of a corner of land from discovery to apocalypse and then retraces it without words. Knopfler's riffs cut through like a crystal-clear stream, infusing the *terra firma* with life in the name of, uh, Whatever Deity you happen to pray to.

Private Investigations, which goes for film noir and ends up as yet another pungent Knopfler solo, seems the paradigm of economy in comparison, clocking in at seven minutes. *Industrial Disease*, leading off side two, is a throwaway on an LP that can ill afford one; Ray Davies by way of Dylan, and nowhere near as good. But the title track states the LP's mind over body spiritualism with an appropriately mournful, somber guitar line that recalls **Low Spark of High Heeled Boys**.

If Knopfler is communing with his soul through shimmering melodies, Gabriel is confirming the existence of his body by attempting to isolate the beat in his fourth solo album since leaving Genesis. African drums treated with synthetic effects fuel *The Rhythm of the Heat*, the lead-off track in which Gabriel tries to reduce music (and himself) to its most primitive state. *San Jacinto* adds some lovely Eastern chimes to a mythological meditation that recalls *Telegraph Road*'s pantheism. *I Have The Touch* is a tongue-in-cheek celebration of the tactile, which might be affecting if you could only believe a reptilian like Gabriel wanted to be held. *Shock The Monkey*, the first single, is light and lively, incorporating more of Peter's tribal playfulness into the album's catchiest melody.



Both LPs are dangerously close to the edge of self-indulgence, yet each stubbornly draws you into its way of *seeing* (and *hearing*) things. Still, there's a certain distance maintained by Knopfler and Gabriel that gives their work a forbidding chill, no matter how alluring **Love Over Gold**'s siren-like guitars or **Security**'s seductive rhythms.

DARYL HALL & JOHN OATES

H2O

UTOPIA

Utopia

Daryl Hall, John Oates and Todd Rundgren have, from the very beginning of their long-running careers, demonstrated an abiding affection for their native Philadelphia's sweet soul music. At the same time, though, all three were infected by the Brit-pop invasion of the mid-'60s, and their subsequent musical output has been an attempt to reconcile and synthesize these roots.

Survival in the music business requires flexibility and a great deal of luck — Hall & Oates and Todd have each played through a myriad of pop musical styles, from heavy metal bombast, glitter rock and British-prog to teenybop and ersatz soul. On **H2O** and **Utopia**, their latest albums, what comes across most is the individual's need to collaborate with peers, even to the extent of submerging their own personalities.

While it may seem like Daryl Hall has moved to the forefront of the duo lately (only three of the 10 songs on **H2O** are not his), John Oates is an underrated side-

kick who grounds his partner's flights of fancy in sturdy, basic rhythms. While his own compositions — the one-joke throwaway of *Italian Girls* or the double-entendre of *At Tension* — are pretty insubstantive, when the twosome work as a unit (on the exquisite *My World Is Empty Without You* beat of *Maneater*, the first single, for instance) the chemistry is perfect.



Hall & Oates are clearly on a hot streak, and this new album continues their recent spate of hit singles. Daryl's blue-eyed-soul vocals carry *One On One* and *Open All Night*, while *Go Solo* evokes the duo's whole-is-more-than-the-sum-of-its-parts philosophy once again. H & O may have sold out their rock-and-roll roots to disco, but you can't deny that these two are in a groove.

On the other hand, it sometimes seems like Todd Rundgren refuses to write a hit single out of spite. Todd is one guy who's never wanted for hooks, though creating *Utopia* (to give him an outlet for experimentation) has always been a thorn in the side of Rundgren's pop supporters. But the band's first LP for a brand-new label shows Rundgren at once retreating ever more into the group concept as *Utopia*, quite surprisingly, turns into an adept pop outfit.



Gone are the baroque and self-indulgent jazz-rock synthesizer bleatings and guitar thrashings; in their place is terse, catchy Beatlesque pop in the mode of **Deface the Music**, except with a raw, unpolished edge. Sounds like Rundgren's penned many of the wry, witty lyrics, though each of the other three Utopians — Kasim Sulton, Roger Powell and Willie Wilcox — gets his chance at vocals.

Just as Hall & Oates had to return to their Philly soul beginnings to break through, perhaps Todd Rundgren, by going back to his late '60s Nazi ideal of an Anglophilic pop band, may find similar success. **Utopia** may be a little too off-handed for the top of the charts, but it is a sure sign Todd is on his way back home. □

Celebrity Rate-a-Record

AEROSMITH

Aerosmith's Tom Hamilton says he listens to a lot of music. He brings home handfuls of albums, but lately he's been listening mostly to the radio, hoping to find some cuts from the group's *Rock In A Hard Place* album hitting the airwaves. We had Tom pick out a few singles from a large pile of recent releases and asked him to offer comments.

Rock This Town, Stray Cats

I like the song, but I don't know if I'm that crazy about the production. I know they were going for that old sound. I think they could have used more balls. People always say borrow from the past, but I'd say this is a case where they should have borrowed from the present.

Rock The Casbah, The Clash

I have the record at home. This is my favorite song off the album; it snuck right up on me. I found myself playing it without knowing why I liked it. They're not afraid to explore anything and I like that. The Clash take risks. That's what these guys are all about.

Face Dances, Pt. 2, Pete Townshend

I don't have to play this here. I listen to it every other day. It reminds me of the Beach Boys.

Stool Pigeon, Kid Creole And The Coconuts

Is this record new? It doesn't sound like your typical single. I dig their point of view; it's humorous. I like the bassist; she's a personal friend of mine.

Where Were You, Flash And The Pan

As with their other records, I have to listen a couple of times. I loved their first and second albums. I don't know if this is a real single, but it sounds indicative of a good album. I wish these guys



Aerosmith's Tom Hamilton: "They should give you lead shields to protect your genitals with records like that."

would tour.

She's Tight, Cheap Trick

It's a good rock song, but I don't know if it's going to be a hit. I like it. We've always been good buddies. Aerosmith and Cheap Trick have a lot in common. We're both on the comeback trail, but Aerosmith is a few paces ahead.

Ball And Chain, Aldo Nova

They should give you lead shields to protect your genitals with records like that. Sorry, Aldo, I could barely get through the introduction. I don't want to be like other rock stars and croak on my own vomit. I saw a video of him, and I think he should graduate from his parents' garage quick. □

RUSH

Leaps & Bounds

*Canadians
Flying High
Onto Radio's
Airwaves.*

by Andy Secher

Rush's Alex Lifeson shifted his weight uneasily as he sat on an overstuffed couch in his Milwaukee hotel room. It was still three hours before the band would leave for that evening's show, and as the blond guitarist nervously fidgeted with the TV remote-control box, he obviously had his mind on other matters. His beloved Montreal Canadians had just suffered a disappointing loss at the hands of the New York Islanders, and despite the fact that Rush's latest album, **Signals**, was shooting up the charts and their tour was breaking attendance records, Lifeson couldn't hide his annoyance.

"We take everything pretty seriously in this band," he explained with a scowl. "When it comes to our sports teams it becomes a matter of life and death. When you're on the road as much as we are, you need some diversions to keep you occupied. We've always been a pretty straight-laced bunch of guys, so sports serve that role for us. I know taking a hockey game that seriously may seem a little boring to some people, but I guess we like to save most of our excitement for our music."

Few bands in rock and roll have been able to produce as exciting a musical catalogue as Rush, Canada's most famous export since Moosehead beer. Since the release of their debut album in 1974, Lifeson, bassist/vocalist Geddy Lee and drummer/lyricist Neil Peart have created a vinyl legacy that has made them rock's premier exponents of cerebral heavy metal.

Alex Lifeson: "We all felt like little kids listening to the stuff he was telling us. It was like we were in a dream."

Neil Peart: "We probably wouldn't know a hit single if it came up and bit us on the leg."

While they have often been dumped on by those who've viewed their intricate melodies and imaginative lyrics as little more than sophomoric sludge, albums like **2112**, **Permanent Waves** and last year's **Exit...Stage Left**, prove that Rush's studio craftsmanship remains unmatched in the hard-rock field. Currently, with the platinum-selling success of **Signals**, the band finds its popularity reaching an all-time high.

"There's a whole new feeling and attitude in our music these days," Lifeson said with a smile as he began to overcome his post-hockey blues. "We've been able to expand our music while keeping the same basic rock energy. Let me tell you, that wasn't an easy thing to do. As we've become more successful over the last few years, we've wanted to avoid falling in the rut of just rehashing the music that got us to the top. We're always striving to create something new and different. That's true on this album as well."

"Each of our last few records have been part of a continuing evolution for Rush," he continued. "We've brought more technology and a broader scope into the music, while sticking with a sound we know our fans can relate to. On **Signals**, for instance, we've really used a lot more keyboards. They've expanded our sound, and it's had the additional benefit of allowing me to play more rhythm guitar."

"On past albums I always had to be out front because the guitar was our only true lead instrument. Now with Geddy playing keyboards, I can step back and add a lot of flavor to each song. What's happened is that now we have the best of both worlds. We can get away with a fairly straight-forward song if we want to; yet, if we decide to expand upon it a little, we know our audience will accept that, too."

One of the most surprising aspects of **Signals'** success has been the record's ability to garner radio airplay on both the AM and FM dials. To put it bluntly, in the past Rush's album product has often been afforded the same lofty status as bat guano by radio bigwigs. But with such easily programmable tracks as **Countdown** and **New World Man** dotting the album, much to the band's amazement, Rush is now reaching an entirely new audience — the Top-40 "singles" set.



Alex Lifeson and Geddy Lee (right): "As we've added more elements to our sound and gotten a bit further away from pure hard rock, I've found a greater vocal range is needed to support the material."

"We've never exactly been a singles band," drummer Neil Peart explained. "We probably wouldn't know a hit single if it came up and bit us on the leg. We've always taken the point of view that if a song needs 10 minutes to fully express itself, then we'd better give it the full 10 minutes. That's not exactly the way to endear yourself to Top-40 stations."

"That's why the success of *New World Man* has been so shocking to us," Lifeson added. "In fact, that song was the very last thing we recorded for the album. We were determined to get as much music as we could on each side of the record, and after we had finished working on everything, we discovered that the record ran about four minutes short. So we sat down in the studio and began playing around with ideas to fill up the four extra minutes. We figured if worse comes to worse we could always save ideas for the next album. Geddy said, 'Hey, how do you like this?' And he laid down the bass lick that's the foundation of the song. We had no idea it would be a hit." Lifeson added with a smile. "But we're sure not gonna complain."

New World Man isn't the only song on **Signals** that has an unusual story behind its origins. In fact, *Countdown*, which has become one of the highlights of the group's new stage show, tells the tale of Rush's members witnessing the launch of the space shuttle at Cape Canaveral. As Alex recalled, "It was an experience that none of us will ever forget."

"We had been invited down to the Cape to witness the launch through some people who work at our record label," he continued. "When we got there we met a man named Jerry Griffin, who works for NASA, and he was incredibly informative and entertaining. He spent hours taking us on a VIP tour of the facility and telling us stories about some of the launches they've had over the years. We all felt like little kids listening to the stuff he was telling us. It was like we were in a dream."

"As it happened, we almost didn't get to see the launch," he added. "We had flown into Florida right after a show in Nashville, with another gig in Dallas the next day. The day of the launch there was a computer malfunction which postponed the launch for a day. Well, we had waited until the last possible minute to leave the Cape and make our plane to Dallas. We were so late, in fact, that our limo driver had to actually drive the car onto the runway in order to get us there in time. We made it to Dallas all right, but we hired a private plane to take us back to the Cape

the next day — we weren't gonna take any chances. Luckily, everything else went fairly smooth, and we saw the launch the next day. It was absolutely one of the most incredible moments of my life."

As it turns out, Rush's NASA connection has paid additional dividends for the band. Not only did their trip to the Cape provide a lifetime's worth of memories, it also allowed them to procure a number of rare films of the shuttle launch. These have quickly found their way into the band's stage show. Now, as Rush performs *Countdown* on stage, a special film of the shuttle shot appears on a huge video screen behind them.

"NASA was incredibly cooperative with us," Lifeson said. "They were willing to give us these special films, which the public never has access to. NASA has cameras located on the launch towers, on the engines — practically everywhere. Most people are only able to see what's on TV. Normally those other tapes are reserved only for administration officials and scientists. But through the help of Mr. Griffin we were able to procure

"While I love everything that Rush does, there are moments when the so-called 'Rush mystique' limits some of your ideas."

some of those films and incorporate them into a video. It really adds to the presentation."

With the addition of their special videos, the band's current stage show has become the most impressive in Rush's history. The group is employing four huge semi trucks to transport their gear from town to town, and these vehicles are loaded with enough electronic paraphernalia to make the band's friends at NASA green with envy.

"Actually, we've tried to scale down a bit for this tour," Lifeson said. "Things are pretty tough out there financially, and we wanted to cut our expenses as much as possible. That's not to say we've skimped on the show," he added quickly. "It just means that we haven't been quite as extravagant as in the past. If anything, we've put more emphasis on the show itself. There's no way that Rush can do anything halfway. When we're involved in a project, we put all our mental and financial resources behind it."

Ironically, for the first time in the band's history, Rush's stage show and recent album have been receiving almost universally

positive reviews. Never exactly a press favorite, Rush's willingness to experiment in the studio and on stage has finally won the grudging admiration of critics from Tokyo to Topeka. One of the qualities most often cited for the group's growing artistic acceptance has been the maturation of Geddy Lee's vocals. Once called "the human chipmunk" for his high-pitched squeals, since **Permanent Waves** his voice assumed a more solid timbre. While Lifeson believes this change is due to "Geddy maturing as a person," Lee was quick to differ.

"It was something conscious on my part," the beak-nosed bassist explained. "The material we were performing at the beginning of our career was rather frantic, and the style I used as a vocalist then seemed to fit best. As we've added more elements to our sound and gotten a bit further away from pure hard rock, I've found a greater vocal range is needed to support the material. I'm very pleased with my singing on the new album. I think it fits the material quite well."

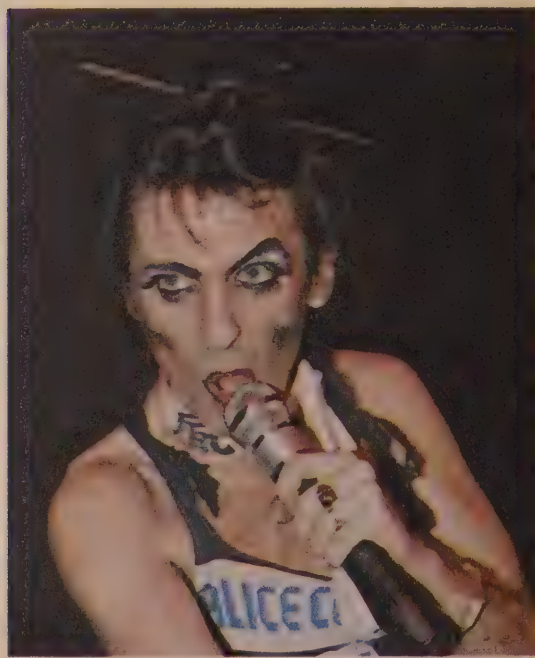
As Rush continues to evolve as a band, Lee, Lifeson, and Peart have sought additional outlets for their creative energy. Neil, whose eclectic lyrics have always been one of the band's most distinctive elements, has begun to turn his attention toward literary pursuits, while both Alex and Geddy are considering solo album projects.

"I'd love to do a solo record," Lifeson said. "In fact, if we had been given a little more time off this year I might have considered doing one last spring. This has nothing at all to do with Rush," he added as he realized the possible implications of his statement. "We're all very happy with the band, and any outside projects will always play a very secondary role to the group. But I have a ton of material saved up, and I'd really like to try my hand at a solo project sometime in the future."

"The idea of a solo album may be more appealing than actually doing one," he continued. "The thought of having almost total freedom is wonderful. While I love everything Rush does, there are moments when the so-called 'Rush mystique' limits some of your ideas. I've discussed the idea of solo projects with Geddy many times, and while I would want to do a very guitar-oriented album, he wants to experiment with synthesizers and electronics on his album. Any of these projects could be very interesting, even if we don't get to them for awhile," he added, as he stood up to turn off the television and get ready to leave for that evening's show. "But solo work is something for the future — Rush is what's happening now." □

ALICE COOPER

jokers wild



Ever Roberts

"It's hard *not* to go out if you think you're still the champ. And I consider myself the champ."

Legend Howls Away And Conquers New Worlds.

by Toby Goldstein

It's a quiet night in Scottsdale, Arizona, and Alice Cooper has returned to the land of his youth for a brief escape from California's craziness. Here we can imagine the perennial adolescent Alice — working out with boxing gear, playing games with his beautiful toddler Calico and her equally gorgeous mom, wife Cheryl. Too peaceful, right? Too normal and far too predictable, without doubt. That's why, as Alice describes the pastel-perfect details of his home life, I am suddenly put on hold, and Alice rushes to his other phone. Uh-oh. The Lieutenant is on the line, and Alice must talk to him now. Good grief, I think, he hasn't gotten himself in trouble with the authorities? Surely, Alice Cooper

paid those kind of dues many years ago.

It turns out that the mysterious figure who claims Alice's attention is a UFO expert. Alice Cooper has become committed to certain top-secret "projects." "There's something about Arizona that's a bit strange," says Alice, like a kid who can't wait to go trick-or-treating. Well, he should know.

Alice Cooper seemed in danger of becoming a ghoulish chapter in rock and roll that was classified past history. To his credit, he followed up the 1981 **Special Forces** album with a coast-to-coast tour, determined to prove that Alice could pop out of the jack-in-the-box whenever summoned. The man who used to sell out arenas happily played clubs — and gave his audiences satisfying shows that pleased him, too.

"I never had more fun on a tour in my life," Alice recalls, spurred by the release of **Zipper Catches Skin** to think about the next road show. "I'm afraid I haven't got a choice sometimes. I'd sit around, y'know — I'm a nice daddy — but I'm forced on the road because I love going out. I love putting the makeup on.

"It's hard *not* to go out if you think you're still the champ. And I consider myself the champ. I've seen other groups that are supposed to be the big guys and I think, 'jeez, I could blow these guys off the stage.' It doesn't force me out, it forces Alice out. It's been 15 years for me, and I really do love Holiday Inns. I could go to a Holiday Inn anytime and I'll say, 'Oh, what a drag,' and quietly I think, 'oh, gee, I really love this!'"

Alice reels off the above comments in about as much time as it takes a normal person to sneeze. At the age of 34, Alice Cooper is moving faster than ever, and his latest album, **Zipper Catches Skin**, bears the defiant trademark of a guy who'd choose to burn out before he'd ever rust.

Alice spends most of the year in California, which was the original breeding ground for hardcore music, the closest American equivalent to early British punk. One spin of *Make That Money or I Better Be Good* is enough to convince the listener that Alice has been checking out some of the most reckless headbangers. And it hasn't escaped him that those guys in the Circle Jerks or Black Flag probably grew up wanting to spout their fury as convincingly as Cooper had done 10 years earlier, in *Eighteen* or *Under My Wheels*.

"I've been called the Granddaddy of Punk Rock, which is great! The new thing that's going on now is so creative. Musically, it's not the greatest — let's be honest — but as far as I'm concerned, some of the best stuff has been done in the '80s. It's hard for me to say this professionally, but there's a certain sound that I hate so much on Top-40 — formula hard rock.

"My latest album is totally kill. Real hardcore. The stuff that I do has always been a lot like that. In fact, I invented a couple of songs that were remakes of other songs, just for the purpose of attacking cliches. There are no cliches on this album, and I did that for a specific reason. Rock and roll right now is jammed with cliches. The only really good writers that are coming out right now are whoever writes for the Pretenders, for the Waitresses. You're talking about some good lyrics there. I believe in lyrics. It's a very important thing in this business."

If there ever was a self-styled generation gap between Alice's shock-rock and the early '80s brigade of Cool, **Zipper Catches Skin's** first single neatly bridged that chasm. The sarcastically whiny voice of Waitress vocalist Patty Donahue stands out like a drop-dead beacon on *I Like Girls*, and Alice considers the singer a rare gem, totally in line with his own attitudes.

"Isn't she great!" Alice practically yells across 2,000 miles of phone lines. "I consider her the Eve Arden

"What's great about rock and roll is that it'll always stay rebellious."

of rock and roll, 'cause she's got the greatest cynicism. I'd be driving in the car — I've got a '63 Avanti, my favorite — and every time I'd want to turn up the radio, it was Patty Donahue. You know how, if you hear something you like and you don't know who it is, you turn it up. Four different times it was the Waitresses. Their lyrics were so funny!

"I requested her purposely for *I Like Girls*. I produced this album, so I was able to direct the whole thing. And I said to her, 'Give me everything you can.'" Apparently, Alice Cooper has again picked up on what mainstream America will soon want in their living rooms. By the time Alice's album was released, Patty Donahue's nya-nya pose could be heard singing the theme for *Square Pegs*, a television series. And more than any other medium TV is part of Alice's life.

Many reporters have noted Cooper's devotion to the game shows and serials which more "intellectual" types prefer to sweep under the rug. Do their snobby attitudes stop Alice? No way! According to his seemingly tireless assistant, "Renfield" (read your **Dracula**), better known as Brian Nelson, everything in the household stops for **The Price Is Right** and lately, **People's Court**. And Alice is quick to talk about his master plan for mutating a certain former TV series into an unspeakable horror movie. Well, Alice was raised in the same town as Steven Spielberg.

"This album is dedicated to Barlow (the vampire in **Salem's Lot**). Barlow is my hero. Out of all the scary movies I've ever seen in my life, he is still the scariest character. When he comes up the first time, on that guy in jail, I drop about three pounds of food into my pants! I only dedicate things to people I really care about. **Speical Forces** was dedicated to Basil

Fawlty, of *Fawlty Towers*, cause he's the greatest underdog that ever was.

"The next album's gonna be dedicated to Floyd the Barber, on Andy Griffith. He's the guy that goes, 'Helloooo, Annnndy' (Alice is breathing hard, now). That guy is a psycho-killer! I'm working on a movie right now, **Mayberry III** — it's like **Halloween**. It's all about the characters in Mayberry killing each other. They find out at the end it's Floyd the Barber. He's always got a razor in his hand! It's gonna be one of those high-tension cheap shockers. Aunt Bea gets chickens shoved down her throat." Alice emits a piercing falsetto shriek, gleefully visualizing the mass carnage.

But until he can bring the inhabitants of that peaceful town back to life, Alice will settle for singing *I Am the Future* in a current schlock film, **Class of '84**. Although he didn't write the song — very unusual for him — composer Lalo Schiffrin and lyricist Gary Osborne seemed to have Alice in mind. "I love Lalo Schiffrin," enthuses Alice. "I love the TV theme he does. I met the guy and he was great. I agree, it also sounded like my lyrics, except there were a couple of cliches. I could've changed them, but I didn't want to take advantage of the fact that I was

producing."

When Alice finally got to see the movie, he liked its **Clockwork Orange**-ish nature and didn't mind that the punky kids were cast as bad guys. According to Alice, who's seen lots of styles change over the past 15 years and helped make several of those changes happen, in another couple of years "Roddy McDowell will be more of a punk than what's-her-name from the Plasmatics. Kids are gonna look like him — it'll be awful!

"What's great about rock and roll is that it'll always stay rebellious. The punks now are gonna be parents, and their kids are gonna stay home and watch Johnny Carson and wear shirts and ties. Devo's ahead of their time on that. That's why you see my picture on **Zipper Catches Skin** and it's very 'Haggar Slacks'. I look good. I look like a **GG** ad, only I'm zipping up my pants and you can see definite pain on my face.

"I love to look at history — it's almost science-fiction. Science-non-fiction, really. But it's great to call the shots." And with the sound of dogs barking in the background, Cooper excuses himself to watch the skies, or bay at the moon, or maybe just think of more ways to spring Alice on a society that will never quite know what he'll do next. □



Alice Cooper: "I've been called the Granddaddy of Punk Rock, which is great!"

PAT TRAVERS

mind of his own

by Andy Secher

Guitar Hero Plays By His Own Rules.

"I'm a great guitarist, and I'm not ashamed to admit it," a smiling Pat Travers related as he sat in his record company's New York headquarters. "But playing guitar has always come too easily to me, that's why I'm always looking for new musical challenges. After all, a guitar is just two pieces of wood that are stuck together. There's nothing magical about it unless you place it in the hands of someone who has the right approach to the instrument," he laughed. "That's why on my latest album I've tried to show that I have other talents that should be appreciated."

Pat Travers has always been something of a rock-and-roll enigma. How do you figure a guy who is a world-renowned guitarist but prefers to doodle with keyboards? A rocker who admits to favoring classical music? A gifted songwriter whose greatest success has come by covering the work of others? Despite the incongruities that have marked his career, however, with the release of **Black Pearl**, Travers once again finds himself on the brink of rock-and-roll stardom.

"I've come pretty close to making it big a couple of times in the past," the dark haired musician said with typical bravado. "But it's just never been in the cards. I'd like to be a star as much as anyone. But I'm not making music that's designed necessarily to make me one. I'm doing what I believe in, and, hopefully, enough people will react to it in a positive

way to make me a big shot in the process," he joked.

"I've kept a pretty low profile over the last two years," he continued. "I went through some legal hassles with my manager, and that can really drain you of your energy. The guy who was controlling my career was just greedy—he was out to embarrass me. How else can you explain the fact that we went on tour and sold out a string of 20,000-seat venues and ended the tour \$500,000 in debt? I knew I had to do something about the matter, so I took him to court. Thankfully, I won. That's given me a new lease on life, and I think that attitude is really reflected on this album."

Black Pearl may well be the most diverse and exciting album of Travers' seven-year career. Ranging from the pop-oriented charm of *I'd Rather See You Dead* ("That one's about some of the people I've had to deal with lately," Travers admitted) to the funky rhythms of Bob Marley's *Misty Morning*, the album shows what Travers called "the various sounds that have made music exciting to me."

"This record sounds like me," he explained. "By that I mean that I feel very comfortable with everything that's on it. We have a touch of reggae, a bit of classical and a lot of great rock and roll—that's a combination you just can't beat. One of my favorite songs on the album is a country-western tune called *Stand Up Cowboy*, which tells the tale of two rednecks who go around robbing and raping before



Pat Travers: "The guy who was controlling my career was just greedy — he was out to embarrass me."

they finally get caught. It reminds me of a rock-and-roll tour," he said with a laugh. "I've begun to settle down a bit now, but in this business, when you go on the road or make an album just about anything goes."

One of the album's most intriguing tracks is *The Fifth*, a modernized version of Ludwig Van Beethoven's immortal Fifth Symphony. As Travers explained, his reason for including the tune on **Black Pearl** stemmed from his desire to always test his abilities to the fullest. "I've always hated to practice the guitar," he said, "I like

to find a piece of music that's as complex as possible and try to play it. That way I'm not only improving my dexterity, but my musical skills as well."

"I love classical music, especially Beethoven. I always listen to his work when I'm washing my car. I'd always loved his Fifth Symphony, so I learned all of the original violin parts on the guitar and went from there. What you hear on the album is a result of that effort," he added with a broad grin. "It adds a bit more class to an album that was already pretty hard to beat." □

MICHAEL STANLEY

he's nearly famous

by Charley Crespo



Michael Stanley: "I don't think anybody famous gets noticed in New York."

Cleveland Kid Gets Big-City Blues.

Michael Stanley lit another Vantage cigarette, then let his wrists and fingertips drop onto the desk blotter. Behind him, a tinted floor-to-ceiling window revealed a busy New York City street. From the 15th floor, the racing taxicabs below looked like figures on a video game, dashing around corners and cutting each other off in what looked like potentially dangerous moves. Pedestrians tried to cross, and often wound up either running across or hopping back onto the curb to dodge the speeding yellow dots.

"I don't think anybody famous gets noticed in New York," said the leader of the Michael Stanley Band, drawing on the cigarette and blowing a smoke ring. "I was at the Savoy here last year and all of a sudden I realized I was standing next to Mick Jagger at the bar. My first impression was 'Oh, far out,' but no one was even looking at him, so I caught the vibe

and backed off a little bit. I was really excited, but no one else seemed moved in the least."

Stanley is frustrated. He's been to New York many times, mostly to headline a club date or open a concert, but this city has yet to respond. At least Mick Jagger gets spotted, then ignored. Despite a reputation as a top rocker in his native Cleveland and attempts to crack music centers like New York City, Stanley can't even get his band noticed.

This has been the monkey on his back. Puzzled reporters inevitably ask how the Michael Stanley Band could be so popular in one pocket of America and unknown in another. The handsome singer/guitarist/songwriter is at a loss, concluding that local-radio formats are the culprits behind the mystery. He's found that

radio airplay increases album sales. While the legion of Michael Stanley Band fans grows slowly, nothing yet compares to the adulation the group gets on its home turf.

"It's hard for us to get a grip on it, but in the Northeast Ohio area, there's nobody who's bigger," Stanley said, putting out the cigarette into an ashtray he'd already filled with butts. "There's nobody that comes close to drawing the crowds we draw, including the Rolling Stones. We hold all the attendance records in all the halls."

"It's at a point where it's hard to go out. Can't go to a movie, can't go out and eat without it becoming a major undertaking. On that level, we've been able to taste what being well-known is all about. It's nice in some respects, but it definitely has its drawbacks from the lack of

privacy. We haven't gotten to the point of wrought-iron fences and guard dogs, but when I'm home, I pretty much have to stay within the confines of the house."

Stanley says he lives "on a *Father Knows Best* street" just outside of Cleveland. His neighbor's house is about six feet away, and the mall is just down the street. He claims to lead the typical American family life — with a wife of 11 years and 8-year-old twin daughters — in America's heartland, where few celebrities choose to live. To the area's middle-aged residents, he's just another member of the PTA. To the youth, he's a long-haired rock and roller and somebody special.

"Yeah, I've had my garbage stolen," said the 34-year-old rocker. "I really have no idea what they planned to do with it. Since I'm a taxpayer, the city would do it anyway, so as long as somebody takes it, that's okay." □

THE PARADE

PAT BENATAR





Pick Hit by Charley Crespo



Steel Breeze, from left: Barry Lowenthal, Vinnie Pantaleoni, Rod Toner, Ric Jacobs, Waylin Carpenter, Ken Goorabian.

STEEL BREEZE

Flying To The Top With A Bullet.

Steel Breeze took its name from a line in Pink Floyd's *Shine On You Crazy Diamond*, but that's where the connection ends — between Steel Breeze's clean cut AOR-radio sound and the Floyd's experimental music. *You Don't Want Me Anymore* is Steel Breeze's first hit, and it's a cute little ditty with a ringing guitar riff loud enough to let the song pass for rock. This is the kind of group record companies look for. Steel Breeze is another Toto.

Rod Toner, the 28-year-old keyboardist and founder of Steel Breeze, remembers his band's first gig on January 11, 1976. The group had only one song list of Top-40 tunes pre-

pared in time for a sorority dance. It was a long night, so they were forced to play the same set three times.

"We're a classic example of a group that started out as non-musicians," Toner told *Hit Parader*. "I'd finished school and had the summer off, so I decided I'd try to form a band. Being a rock star was a dream of mine."

You're also a classic example of a putz, Toner. You wanna start a rock-and-roll band, you gotta live it and breathe it. You gotta sweat and swear, and you can't take local-yokel photos like this one here.

I gotta give you credit, though. You hung in there seven years without any

real money coming in. You must have put up with a lot of drunken airheads who requested you play a song you played 10 minutes earlier. I take it back. You're not a putz.

Back to the story. Sorry guys, it's just that I get these uncontrollable seizures every time I hear Toto, Loverboy and all those other commercial groups that build multi-part harmonies on every hook-driven chorus. I'm better now. As of this moment, my AM/FM clock radio is just a radio. *Bamm!*

So Steel Breeze tried doing a set of originals some time back, even though beer-heads in and around Sacramento prefer a hu-

man jukebox. Toner now admits the Breeze was El Stinko at the time and the original songs were worse, so the band went back to covering Top-40 tunes. Eventually, the group got popular in the area, playing 24 sets a week. When Ken Goorabian joined on rhythm guitar, the group tried sneaking in his original songs. That's about when they became the big duck in a little pond. All they needed was to be discovered.

"We were just like any other band," Toner said. "We really thought someone would come along and discover us. Bands actually think that record companies are going to walk into a local nightclub and sign them up. That is the myth, and it is a myth that is born out of despair. It keeps musicians going. But that isn't reality. You have to open up the door yourself."

That's what Steel Breeze did. After many trips to Los Angeles for Sunday night showcase gigs and miles of demo tapes sent to record companies, the band members decided that it was time for a bold move. They collected a minor fortune of \$120,000 and recorded an album, something they felt the record companies would want.

They were right. RCA Records signed Steel Breeze, and the new lineup (Toner on keyboards, Goorabian on rhythm guitar, Waylin Carpenter on lead guitar, Vinnie Pantaleoni on bass, Ric Jacobs on vocals and Barry Lowenthal on drums) recorded *Lost In The 80's*. The group has already toured with Kansas.

"We knew that it had taken Kansas seven years to make a hit album and REO Speedwagon ten years," says Toner. "We decided that all we had to do was withstand time."

Time? Aw, shit, my clock's busted, too. You're on your own, guys. □

Shooting Stars

by Charley Crespo

Laura Branigan



Laura Branigan was raised in upstate New York, but moved to the Big Apple to study drama. Before long, she was invited to tour Europe as Canadian folk balladeer Leonard Cohen's backing vocalist. Once she returned, she began to develop her solo career.

Never mind that the main riff in her hit, *Gloria*, from her debut **Branigan** album, is lifted from Elton John's *Saturday Night Is Alright For Fighting*. *Gloria* is a hit with both pop and dance-music audiences. The song has even been covered in Spanish by a male singer. Branigan is now recording her second album.

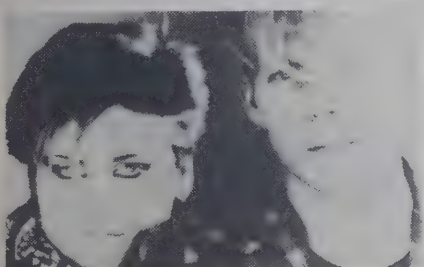
Vanity 6

Vanity, the 19-year-old leader of Vanity 6, sings in *Nasty Girl* that she wants "it" deeper, adding "I want seven inches more." Songs like that, plus all the photos available of Vanity, Brenda and Susan (no last names, please) in lingerie or other sexy apparel, will make this Minneapolis-based trio the talk of 1983.

"I'm living out all my fantasies in my music," says 21-year-old Brenda, who gave up playing the Boston bar-band circuit for Vanity 6. Adds Vanity, "We're really just singing about the things on the minds of everyone our age."



Yaz



One of them talks to computers, the other is a girl named Alf, and they get hot dance music out of modern machinery. Vince Clarke left a fairly successful English group called Depeche Mode and decided to try a solo career when he saw an ad in a local paper for a "rootsy blues band." The ad had been placed by Genevieve Alison Moyet (nicknamed Alf by her French father), who had grown tired of singing with several unsuccessful R&B groups. Instead of the rootsy blues band, she got Vince and his massive computerized instruments.

The duo decided to make one single to test the waters. Alf and Vince, known as Yazoo in England and Yaz in the U.S. (due to a prior claim to the name Yazoo by an American band), scoring big with that initial record back home, have stayed together. Yaz is now making waves in the U.S. with *Situation* from the **Upstairs At Eric's** LP.

Saga

Saga is a new name to rock fans in the United States, but the progressive-rock quintet is already a well-known act in its native Canada and Europe. The group recently completed a sold-out, 40-date European tour and played to 10,000 rock fans behind the Iron Curtain at the grand opening of a Budapest, Hungary, sports arena. Saga also performed with Foreigner and Meat Loaf on a German TV program that was broadcast to 27-million viewers via the Eurovision network. The group has won Juno Awards in Canada and in a reader poll in Germany's **Musiker Music News**, they were voted second place in the Best International Group category, defeating the third-ranking Rolling Stones. Jethro Tull recently featured the group on its U.S. concert tour.

Saga was formed in Toronto in 1977 when bassist/keyboardist Jim Crichton and vocalist Michael Sadler began writing songs together. They were soon joined by Jim's younger brother, Ian, on guitars and Steve Negus on drums. Keyboardist Jim Daryl Gilmour completed the band's present lineup in 1980. **Worlds Apart** is the group's latest album.



BILLY SQUIER

A Class Act

*Different "Strokes"
For The Prince
Of Power Pop.*



by Andy Secher

Billy Squier was nervous. It was a few minutes before the dark-haired singer/songwriter/guitarist was about to take the stage for his first-ever headlining show, and despite the fact that his album **Emotions in Motion** was nearing the top of the charts, Squier couldn't hide his anxiety.

"I don't know if I'm scared or just tired," Billy joked as he paced back and forth in his dressing room, while pulling on a salmon-color T-shirt. "It's been a pretty long grind over the last few months. We toured the country with Queen, and now we're thinking about going out on our own for awhile. I always said that we'd wait until the time was right before we headlined. We've been touring as 'special guests' for a long time, and the experience has been great for us. We've made some money and we've been exposed to some pretty big audiences. But the time's just right for us to step out and see what we can do."

With those words Billy picked up his Fender Telecaster, checked his appearance one last time in the dressing-room mirror, and led his band — drummer Bobby Chouinard, guitarist Jeff Golub, bassist Doug Lubahn and keyboardist Alan St. Jon — onto the stage. After years of serving as an opening act for the likes of Pat Benatar, Kiss, Foreigner and Queen, Billy Squier finally felt ready to strut his own stuff.

As a beam of light cut through the darkened arena, Billy grabbed a strategically placed rope and swung Tarzan-style onto the stage. Then, as the packed house rose to its feet, Squier and band launched into a blistering rendition of *Everybody Wants You*. From there the group proceeded to lay down nearly two hours of the hottest rock and roll around. Not only did Squier crank out such crowd favorites as *The Stroke*, *In The Dark* and *Lonely Is The Night*, but he dived back into the archives to uncover *I Got The Big Beat*, from his first solo album, as well as a power-packed rendition of the Stones' *Rip This Joint*.

"One of the advantages of being the headliner is that you can really pace your show and include material that you just can't squeeze into an opening slot," Billy

explained as he cooled off after the show. *Big Beat* is a great song, but I couldn't fit it into the set when I only had 45 minutes on stage. When you headline you can also have a lot more fun, that's why I wanted to include *Rip This Joint*. It's such an incredible song, and the Stones have always been a major influence on me. I figured it would be a hell of a way to end the set.

"Headlining puts a lot more pressure on you," he added. "If you're on tour with someone else and tickets don't sell that well, they usually get the blame. When you're topping the bill, there's no one else to take the heat. Luckily, tonight we sold out, so I haven't gone through the experience of not selling tickets. Hopefully, I never will," he joked as he rested his head in his hands. "I'm just so damn tired right now that I don't even want to consider what those problems might be like."

Squier has been living in a state of perpetual exhaustion since well before the release of **Emotions in Motion**. Completing that album proved to be a task wracked with problems — many of which occurred after Billy thought the album had been completed. "We had pretty much finished work on the album, and when I listened to the tapes I just wasn't satisfied with the way everything sounded," Billy explained. "We had originally mixed the album over in Germany, but I decided to bring the tapes back to New York and totally re-mix them. We had the Queen tour starting in a couple of weeks, and obviously work on the record had to be finished before we could go on the road.

"It got to the point where I was working day and night to get the album finished on time," he added. "Then one day I was standing in the studio and I just collapsed from exhaustion. Evidently, when I fell I hit my head 'cause the next thing I knew I was on my back in a hospital bed. The album still hadn't been finished, and the band had just begun rehearsals for the tour. I can assure you that the last place I wanted to be was in a hospital. Luckily, there weren't any complications, and I was able to get back to work in a couple of days. Somehow, I was able to get the album finished on time, but I've been feeling a bit run-down ever since."

Despite his fatigue, as "special guest" on Queen's 35-date U.S. tour, Squier managed to practically steal the show with his high-energy songs and fast-paced stage act. Queen, on the other hand, were coming off the disappointing performance of their album, **Hot Space**, and were frequently the

targets of press barbs along the tour trail. While such a situation would seem destined to put a strain on any working relationship, Squier insisted that his friendship with the guys in Queen has remained intact.

"We've been friends for a long, long time," Squier said. "In fact, Brian May was originally supposed to produce my first solo album. There wasn't any animosity or pressure on the tour at all. They're the ultimate professionals and there's still nobody around who can put on a show like they can. The tour was terrific for me. I learned a lot from watching them perform, and their equipment trucks transported all of my gear — it was a wonderful arrangement. Together we formed a very strong team. The concert market was pretty weak out there this past year, but together we managed to hold our own quite nicely.

"Actually, I think we ended the tour as closer friends than we began it," he continued. "They were a little disappointed by the fans' reaction to their album, but they

"I haven't gone through the experience of not selling tickets. Hopefully, I never will."

didn't let it affect their stage show at all. They were very supportive of me and my album — in fact, as you know, Freddie Mercury and Roger Taylor appeared in **Emotions**. They were very happy that my album was doing so well."

Surprisingly, **Emotions in Motion** has sailed into the Top 5 of the album charts without the benefit of a major hit single. Last year's **Don't Say No** had its rise to platinum aided by such smashes as *The Stroke* and *In The Dark*.

Emotions' first single release, the

title cut, barely went Top-40, while the follow-up *Everybody Wants You* stalled in the mid-20s. Despite this relatively poor showing in the singles market, the album continues on a sales course destined to take it over the two-million unit mark.

"Singles are fun, but I never set out to write hit songs," Billy said. "I can't deal with formulas. I have to write songs that I believe in, and if they become a hit, then that's fine. Guys in Nashville or LA can stick to a certain style and crank out carbon-copy hits, but that's not rock and roll. If I feel a song has a unique quality to it, like *The Stroke* had, for example, I'll fight like hell to have it released as a single. I know the guys at the record company were telling me, 'C'mon it'll never get on the radio.' I just told them they were wrong.

"I've always felt that if a song has a special sound, radio will pick up on it," Squier continued. "That's why I try to make each song I do very individualistic. On **Emotions in Motion** I had no intention of doing another version of *The Stroke*. That would have been boring, and it wouldn't have been fair to the people who buy the album. I think you owe them something new and different each time you record. If you don't give 'em your best effort at all times, whether you're in the studio or on stage, they'll forget about you in a hurry."

Now that Billy has completed most of his touring in support of **Emotions in Motion**, he's turned his sights towards preparing material for his next album. "I've always got a lot of ideas that I want to try," he explained. "Usually it takes me about three or four weeks to get enough material together. I'll never be the type to take eight months to get an album ready — that's just not me. That's too calculated. I don't care how successful I become, I always want to stick as close as I can to the spirit of rock and roll." □

Billy Squier: "One day I was standing in the studio and I just collapsed from exhaustion."



Lynn Goldsmith

INSTRUMENTALLY SPEAKING

by Michael Shore

So you wanna be a rock 'n' roll star? These days you've got to do more than just pick up a guitar and learn how to play. If you want to sound like your **Hit Parader** fave-raves, you've got to learn about effects—which ones to get, how to use them, etc. And you should keep in mind that effects do not a guitarist make—they should be an *addition*, not crucial to your setup. Don't indulge in gimmickry for its own sake. Even a guitarist like Eddie Van Halen says so—but then Eddie's a big enough star that he can afford to use stack upon stack of Marshall amps to get the same great, distorted this-guitar-wants-to-kill-your-mama sound, you may have to use a little fuzzbox to capture.

There's not that much new to report in effects themselves. The same range of devices—overdrive (fuzz/distortion), compressor/limiter (sustain), wah-wah, phase-shifter, flanger, chorus, pre-amp, echo, equalizer and volume pedals—still dominate the market, sold by a wide range of reliable manufacturers like MXR, DOD, Roland BOSS, Ibanez and Morley. Morley's huge, gleaming pro-models are pretty high-priced, and since I assume the average teenage **Hit Parader** reader in Reaganomic America is more budget-minded, I recommend MXR's new plastic-cased Commande Series, where each fine-quality effect goes for \$30-\$45 (I won't even mention the ultimate effect, Roland's guitar-synthesizer).

The other brands mentioned all make fine effects too, a bit higher in price (but still generally well under \$100 apiece). Chorus pedals (which synthesize harmonies to broaden a guitar's sound) are big sellers now, thanks to guys like Andy Summers of The Police (that's how he makes those plucked chords sound so spacious). An-

other recent development is the reintroduction by many effects-makers of octave dividers, a sort of bass-chorus which adds synthesized low-octave harmonies to a guitar sound.

Perhaps the biggest recent effects innovation is the 16-Second Digital Delay from Electro-Harmonix. The first echo *pedal* (as opposed to amp-type console) with digital-computer circuitry (echos have been analog until now) it features an unprecedented 16 seconds of echo-tape timespan. A big advance, but it sells for over \$800. Pearl, the drum people, have stepped into effects, and make a fine analog-delay echo at about \$200, that's worth a check.

ous effects in any sequence and combination, for \$545 (and it has an optional foot-pedal); the UE-300 has sustain, "tube screamer" fuzz and stereo chorus in a big foot pedal for \$200.

Roland BOSS has the SCC-700 Sound Control Center, an over-two-foot-long computerized pedal-board that fits up to seven different effects units (any brand) and lets you program them in any sequence or combination at the touch of a master-control pedal; it also automatically adjusts output levels, so you can go from effects-chains to a clean signal with no loss in output. A great innovation, it's priced high at between \$800 and \$1000—but Roland BOSS

duced its FX-100 pedal-board, for up to five effects, and at around \$100 it's less sophisticated than the BOSS gear, but looks neat and does the job. Any of these multi-effect units will help you look and sound more like a pro, as long as you remember not to overdo it.

In my last column I mentioned the Mattel Synsonics electronic drum kit. There's another similar unit on the market, MXR's The Kit, powered by one 9-volt battery (included, for once, and less than Synsonics' 6 batteries) or AC adapter, with seven fingertip-sized dynamically sensitive (the harder you hit 'em the louder the sound) pads for bass, snare, hi and low tom-tom drums, and open and closed hi-hat and crash/ride cymbals.

Unlike Synsonics, The Kit has no computer-memory for layering and recording rhythm patterns (of course you could always use a tape recorder, and there are outputs provided for that purpose), but The Kit's individual drum sounds are better-quality and more veritable than the Synsonics'. I should've noted last issue that only one of the Synsonics toms is tunable, and that its bass-metronome tempo-adjustment range is rather limited.

The Kit also has a rhythm unit with variable tempo and, just as important, time signature mode. There are also accessories for pitch/sweep/decay control, tympani effects, and white-noise/handclap sounds. The Kit sells for between \$200 and \$300, nearly twice as much as Synsonics; each has its own advantages, and there are enough differences to make your buying decision a trade-off. The Kit, however, has no headphone jack as of yet, making it less-portable than Synsonics. Take your pick—they're both a lot of fun, and in the right hands could be even more. □



MXR's Kit: The harder you hit it the louder it sounds.

The dominant new effects trend, though, is designed to remove the headaches of using strings of several pedals in sequenced combinations: when you, say, use fuzz into sustain into flange into echo, the combination of effects can really mess up your amp-level. One solution is the *multi-effects* unit, which automatically adjusts line-output levels in compensation. Ibanez has two new models: the UE400, a rack-mounted amp-style console unit (as opposed to foot-pedal) with fuzz, sustain, phaser, flanger and chorus that lets you program the vari-

also has a budget-minded alternative in the BCB-6 carrying case/pedal-board, a portable case that doubles as a floor-mounted pedal-board, and has "hidden wiring" so your effects setup won't look like a spaghetti casserole.

It sells for \$99.50; and for \$89.50 more, you can replace the sixth effect with the BOSS PSM-5 Power Supply/Master Switch, which AC-powers up to five effects (any make) and controls them in a combo/sequence manner similar to, but less sophisticated than, the SCC-700; it also has the level-adjust capacity. DOD has just intro-

Rock'n' Roll Hit Parade

Compiled by Bob Grossweiner

Each month Hit Parader features the all-time favorite recordings from the turntables of today's most popular artists. This month we are proud to present the lists of three rock and roll legends: Jethro Tull's Ian Anderson, Humble Pie's Steve Marriott and Iggy Pop.

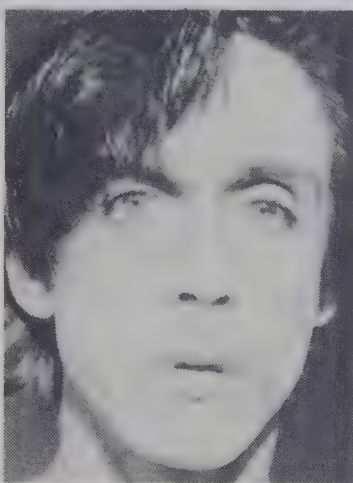
IAN ANDERSON, flautist, saxophonist, guitarist, mandolinist, vocalist, Jethro Tull

1. **Flat Baroque and Beserk**, Roy Harper
2. **Making Movies**, Dire Straits
3. **Freedom of Choice**, Devo
4. **Primitive Man**, Icehouse
5. **Symphony No. 9 in D minor (Choral), Op. 125**, Ludwig von Beethoven, performed by the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan
6. **The Spotlight Kid**, Captain Beefheart
7. **Beggars Banquet**, the Rolling Stones
8. **Danger Money**, U.K.
9. **Dundonald & Dysart Pipe Band**, Dundonald & Dysart Pipe Band
10. **Alabama Blues** (British import), J.B. Lenoir



IGGY POP (JIM OSTERBERG), vocalist (formerly with the Stooges)

1. **12 x 5**, the Rolling Stones
2. **Early Recordings** (British import), Link Wray
3. **Allons Au Fais Do Do**, various artists
4. **Russian Gypsy Concert**, Roman Romanov
5. **Hi De Ho Man**, Cab Calloway
6. **Brian Jones Presents the Pipes of Pan at Joujouka**, the Pipes of Pan at Joujouka
7. **Memories**, Doc Watson
8. **Shaft** (the Original Motion Picture Soundtrack), Isaac Hayes
9. **Music for 18 Musicians**, Steve Reich
10. **Hear the Beatles Tell All** (promotional interview record), the Beatles



STEVE MARRIOTT, vocalist, Humble Pie (formerly with Small Faces)

1. **Ray Charles Live (The Great Concerts)**, Ray Charles
2. **Mingus Oh Yeah**, Charlie Mingus
3. **Exile on Main Street**, the Rolling Stones
4. **Green Onions**, Booker T. and the MGs
5. **Rough and Ready**, Jeff Beck Group
6. **Odgen's Nut Gone Flake**, Small Faces
7. **Backless**, Eric Clapton
8. **Live at Leeds**, the Who
9. **Diamond Nights**, Hummingbird
10. **Live at the Crescendo Club**, Francis Faye



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Sports Challenge

This month: **AXE**



Axe's Ted Mueller had to tear partner Bobby Barth away from the Defender screen.

The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

"Let's put it this way," warned Axe's hard-rocking drummer, Ted Mueller, as we walked a few blocks to the Broadway Arcade in New York City. "Between New York and California, there are at least 20 Defender video games with the letters A-X-E among the top scores."

Hit Parader was not prepared for the prowess of Axe's lead vocalist/lead guitarist, Bobby Barth. Defender is a comparatively difficult game to maneuver to begin with; it has more controls than any other video game, and forces the player to act quickly to stay alive.

"I hate to embarrass you," Barth said as we inserted two quarters into the machine. "Now watch this technique."

Moments later, he completed the first wave, destroying all the little green aliens and rescuing all of his captured men. As a result, he advanced to the second and more-difficult wave. The guitarist cleared the screen faster than anyone we'd ever witnessed, even though he said he found this particular machine a little rougher than others.

"You have to save all your smart bombs for the pods," he explained, "and kill all the little green guys before they kidnap your men. It's also very important to rescue all the men that get caught."

Barth trounced **Hit Parader** with a score of over 56,000 points and amazed the spectators. He then went on to say that he usually averages 120,000 points. He asked for more quarters. Mueller finally had to literally tear him away from the machine.

"I guess I showed them," Barth said outside the arcade. "I don't think any of those green men will be showing up at our gigs." □

Lene Lovich

breath of fresh air



Lene Lovich: "It suddenly dawned on me that life wasn't really worth living if you couldn't follow your own unique path."

by Michele Harper

"I don't consider myself a particularly trendy person," Lene Lovich confided, gazing out of her hotel window on a recent trip to New York. The innovative, yet sometimes misunderstood singer had just returned from an all-night recording session, mixing tracks for her latest LP, **No Man's Land**.

Watching her attract stares from hotel clerks and bystanders as she entered the lobby, attired in her profoundly eclectic style — several layers of brightly colored blouses, her hair bound in an exquisite, colorful turban, and a bold assortment of jewelry — it would appear that Lene is anything but conventional, which is one of the reasons that she has been out of the limelight for some time.

Undoubtedly an inspiring force to the new-wave movement, her novel singing style has caused more than one skeptic to stand up and take notice. However, Lene has been struggling to record music on her own terms since 1980.

"There's been a lot of conflict in getting this music released. It's been quite difficult for me to find an acceptable compromise that the record company in England would be pleased about, because they're very Top-10 oriented. What I write doesn't always happen to be in vogue. I suppose I called the record **No Man's Land** because that is the space between two opposing armies and that free space doesn't belong to anybody."

When asked about her reluctance to conform to the status quo, she fixed a stare with her expressive blue eyes — a stare that could break your heart — and replied, "There came a point in my life when it suddenly dawned on me that life wasn't really worth living if you couldn't follow your own unique path. If you couldn't make your own path, you had no business being on this earth. It's terribly difficult to have that confidence actually, to say that you are all right as you are."

Being in a self-imposed limbo for 18 months, Lene focused her energies writing a musical about Mata Hari, the bedazzling adventuress whose exploits led to an unfortunate conclusion when she was executed as a spy in 1917. The musical opened at the prestigious Lyric Theatre in London in October. It was a temporary digression for the charming chanteuse, but then being different is what Lene is all about. □



Rachel Sweet: "Because I'm small a lot of people still think I haven't grown up."

Rachel Sweet

fountain of youth

by Marianne Meyer

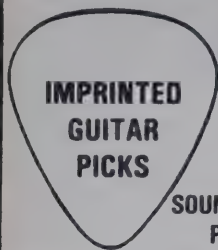
If you still think of Rachel Sweet as the foxy little 16-year-old girl with the big voice, think again. While the voice and beauty remain as strong and sultry as ever, Rachel herself has become a 20-year-old triple-threat performer. Her latest album, **Blame It On Love**, is a self-penned and produced collection of "straight-ahead rock and roll," as she described it. And you're about to see her acting debut in **Rock And Roll Hotel**, a 3-D musical-fantasy film which should hit the big screen this April.

The cheerful Akron, Ohio-born singer will tell you herself, "it's one hectic deal these days." Besides starring in the film as Lisa, a 16-year-old would-be rock star, Rachel was music director and has written five new songs for the film soundtrack, which also features vintage novelty tunes from the 1950s.

"Some of the characters play my parents in a time warp," she explained, "so they go back in time and sing songs from their youth." She laughed. "It sounds crazy — and it is!" Besides comedian Dick Shawn, the film also features the E Street Band's Clarence Clemons, a friend of Rachel's since the days when she toured with Jersey's Southside Johnny.

After wrapping up the movie in Richmond, Virginia, Rachel's European tour kept her moving last fall, before she returned to her newly adopted New York City home in time for the premiere. It was a grueling schedule, but Rachel stressed that she's no fragile kid anymore. "Because I'm small a lot of people still think I haven't grown up, but I'm 20 years old now. I feel like I'm just as old as anybody in the business." And she's got the talent to match that veteran status. □

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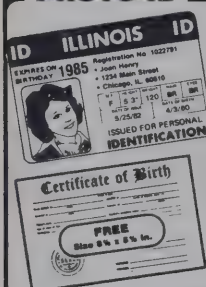
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BALL & CHAIN

(As recorded by Elton John)

ELTON JOHN
GARY OSBORNE

I got a ball and chain
Hanging around my heart
You were the one to blame
For tearing my world apart.

I got a heart so true
You got a heart of ice
A little more love from you
It could've been paradise.

I got a ball and chain
Hanging around my heart
And if it's all the same
Maybe we should part
And I'm singing do do do do do do do
do do
Do do do do do do do yeah
I'm singing do do do do do do do do
Do do do do do do do do.

You had to tie me down
Inside a cage of doubt
I'm sick of being kicked around
So this is where I get out.

I got a ball and chain
Hanging around my heart
And if it's all the same
Baby we should part
And I'm singing do do do do do do do
do do

Do do do do do do do yeah
I'm singing do do do do do do do do
Do do do do do do do do.

Oo ee baby
You tried to hold me

SOLE SURVIVOR

(As recorded by Asia)

JOHN WETTON
GEOFFREY DOWNES

When I ran the hounds of hell
Twist my foot, I nearly fell
I was lucky I was alive
One look back I could have died.

I was the sole survivor
Sole survivor
Sole survivor
Sole survivor
Solitary fighter.

When I saw it I was amazed
One time glory right in my gaze
I saw the sorrow I saw the joy
Light in the darkness none could
destroy.

I am the sole survivor
Sole survivor
Sole survivor

But you were slowly
Driving me insane
Oo ee baby

I got a ball and chain
Hanging around my heart
You were the one to blame
For tearing my world apart
I got a heart so true
You got a heart of ice
A little more love from you
It could've been paradise.

I couldn't take your pain
You couldn't take my love
So I'm gonna quit this game
'Cause baby I've had enough.

I got a ball and chain
Hanging around my heart
And if it's all the same
Maybe we should part
And I'm singing do do do do do do do
do do

Do do do do do do do yeah
I'm singing do do do do do do do do
Do do do do do do do do

I got a ball and chain
Hanging around my heart
I got a ball and chain
Hanging around my heart
I got a ball and chain
Hanging around my heart
I got a ball and chain
Hanging around my heart
And I'm singing do do do do do do do
do do

Do do do do do do do yeah
I'm singing do do do do do do do do
Do do do do do do do do.

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Solitary fighter.

And from the wreckage
I will arise
Cast the ashes
Back in their eyes
See the fire
I will defend
Just keep on burnin'
Right to the end.

I'll be the sole survivor
Sole survivor
Sole survivor
Sole survivor
Sole survivor
Sole survivor

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WHATCHA GONNA DO

(As recorded by Chilliwick)

BILL HENDERSON
BRIAN MacLEOD

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone.

There's no time for changing plans
I must leave
It's in your hands
I know you'll wait
But for how long

Whatcha gonna do when I'm gone
When I'm away you'll go and have a
good time

What can I say
Will you remember you're mine
What will you do
When they wanna touch ya
What will you do
When they wanna get ya
I know what they'll do if you ever let

'em
Are you gonna let 'em.

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone.

And when the boys all come to call
Will ya take them in at all
Or will you send them all away
Whatcha gonna do when I'm gone
Why don't you run
And do what you wanna do
Ain't nothin' wrong
'Cause I'll be doin' it too
If you give in
I don't wanna hear it
And if he wins
I don't wanna see it
Whatever you do maybe you could
hide it
Try to keep it quiet.

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone.

And when it's night and I'm not there
When the cold is in the air
Will you make the best of it
With someone there to keep you
warm.

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone,
gone.

Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Where ya gonna be when I'm gone
Who will be with you
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Where ya gonna be when I'm gone
Who will be with you
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone
Whatcha gonna do
Whatcha gonna do when I'm gone
Whatcha gonna do when I'm gone.

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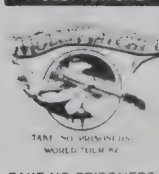
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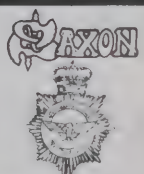
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YOU CAN'T HURRY LOVE

(As recorded by Phil Collins)

EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

I need love, love
Ooh to ease my mind
And I need to find time
Someone to call mine

My mama said

You can't hurry love
No you'll just have to wait
She said love don't come easy
Well it's a game of give and take
You can't hurry love
No you'll just have to wait
Just trust in love give it time
No matter how long it takes
How many heartaches must I stand
Before I find the love
To let me live again
Right now the only thing
That keeps me hanging on
When I feel my strength
Ooh it's almost gone
I remember mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
It's a game of give and take
How long must I wait
How much more must I take
Before loneliness will cause my
heart, heart to break
No I can't bear to live my life alone

GIVE IT UP

(As recorded by the Steve Miller Band)

STEVE MILLER

Your good lovin' is what I need
Good lovin' is what I need oh
A little bit of love and some affection
Keep me movin' in the right
direction
Good lovin' is what I need.

So come on give it, give it, give it,
give it, give it, give it, give it, give it,
give it up, give it up
Come on darlin' give it up
Give it, give it, give it, give it, give it,
give it, give it, give it, give it up, give it
up

Come on darlin' give it up
A little bit of love and some affection
Keep me movin' in the right
direction
So give it up, give it up
Come on darlin' give me your love.

I am so in love with you
Baby it's true
Come on darlin' we got to be smart

I grow impatient for a love
To call my own
But when I feel that I, I can't go on
Well these precious words
Keep me hanging on
I remember mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
Well it's a game of give and take
You can't hurry love
No you'll just have to wait
Just trust in love give it time
No matter how long it takes
A-now break.

Now love, love
Don't come easy
But I keep on waiting
Anticipating
For that soft voice
To talk to me at night
For some tender arms
To hold me tight
I keep waiting
Ooh until that day
But it ain't easy
You know it ain't easy
My mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
But it's a game of give and take
You can't hurry love
No you'll just have to wait
She said love don't come easy
It's a game of give and take.

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Come on darlin' don't play with a
heart
Give it up, give it up come on darlin'
give me your love.

Hey hey baby
Don't do me this way no no
Hey darlin'
Don't do me this way
A little bit of love and some affection
Keep me movin' in the right
direction
So give it up, give it up come on
darlin' give me your love.

So come on give it up, give it up
Come on darlin' give me your love
oh
Give it up, give it up
Come on darlin' give me your love
oh

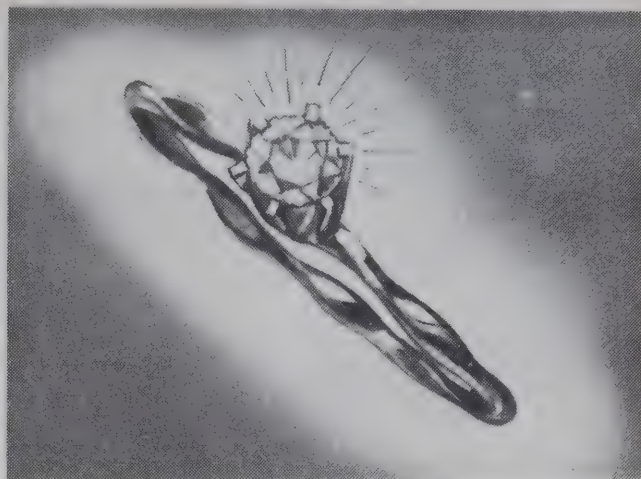
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Keep me movin' in the right
direction
So give it up, give it up come on
darlin' give me your love.
(Repeat chorus)

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TALK TALK

(As recorded by Talk Talk)

E. HOLLIS
M. HOLLIS

What did I tell you before I talked
Anxiety was bringing me down
I'm tired of list'ning to you talking
around

Twisting 'round and make me think
you're straight down the line.

Al you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk.

When other people you meet on the
street
Don't show the rules of the game
All they wanna do is tell many lies
Can't see the other side
And they're just wasting my time.

All you do to me is talk talk
Talk talk talk talk

All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk.

What you choose to make is yours
Keep telling me what's wrong,
what's wrong
But don't you ever stop to think
about me
I'm not the kind of person you can
cheat by me.

And you laugh with me woman
I see you when you take me when
I'm down
I see you when you laugh with me
woman
I see you when you cry for me.

All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk
Talk talk talk talk
All you do to me is talk talk.

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DIRTY LAUNDRY

(As recorded by Don Henley)

DON HENLEY
DANNY KORTCHMAR

I make my livin' off the Evening
News
Just give me somethin', somethin' I
can use
People love it when you lose
They love dirty laundry.

Well I could-a been an actor
But I wound up here
I just have to look good
I don't have to be clear
Come and whisper in my ear
Give us dirty laundry.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're up
Kick 'em when they're down.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're up
Kick 'em all around.

We got the bubble-headed bleach-
blond who comes on at five
She can tell you 'bout the plane
crash with a gleam in her eye
It's int'resting when people die
Give us dirty laundry.

Can we film the operation
Is the head dead yet
You know the boys in the newsroom
got a running bet

Get the widow on the set
We need dirty laundry.

You don't really need to find out
what's goin' on
You don't really want to know just
how far it's gone
Just leave well enough alone
Eat your dirty laundry.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're up
Kick 'em when they're down.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're stiff
Kick 'em all around.

Dirty little secrets
Dirty little lies
We got our dirty little fingers in
ev'rybody's pie
We love to cut you down to size
We love dirty laundry.

We can do "The Innuendo"
We can dance and sing
When it's said and done we haven't
told you a thing
We all know that crap is king
Give us dirty laundry.

Kick 'em when they're up
Kick 'em when they're down
Kick 'em when they're up
Kick 'em when they're down.
(Repeat)

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TELL ME WHY

(As recorded by April Wine)

JOHN LENNON
PAUL McCARTNEY

Well, I gave you ev'rything I had
But you left me sitting here all alone
Did you have to treat me so bad
All I do girl is hang my head and
moan.

Tell me why you cried
And why you lied to me
Tell me why you cried baby
Tell me why you cried
And why you lied to me.

If it's something that I might have
said

Just tell me girl and I'll apologize
If you don't, I really can't go on
Holding back the tears, holding
back the tears from my eyes.

Well, I beg you on my bended knees
Baby please, please listen to what I
say

If there's anything that I can do
Just tell me girl
'Cos I'm so in love with you.

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SHE'S TIGHT

(As recorded by Cheap Trick)

RICK NIELSEN

When I'm down
I make a call
Got the number
Written on the wall
First it's busy
Then I try again
Oh, who's she talkin' to
Could it be him
I dial her number
And it starts to ring
I get excited
And I start to dream
I start to fantasize
On memory lane
Then she answers
And she says right away
She says I'm home on my own
Home all alone
So I get off the phone.
She's tight
She's ahead of her time
She's tight
She's one of a kind
She's tight
She's a talented girl
She's got her head down tight.
I had something
Got to say to you
Amnesia
And my train of thought
On the tip
The tip of my tongue
I had a vision
When I was young
You floated in
We floated up
In the window
And down the hall
I had a smoke
And went upstairs
Turned the door
And opened the key, she spoke
I'm on my own
Home all alone

So I got off the phone.
She's tight
She's ahead of her time
She's tight
She's one of a kind
She's tight
She's a talented girl
She's got her head down tight.
She's tight
She's givin' me the go
She's tight
She's givin' me the high sign
She's tight
We'll turn up the lights
She's tight
Pull down the shades
She's nice
She's tight
Turn on the camera
She's nice
She's tight
Get ready for action
She's nice
She's tight
Turn off the radio
She's nice
She's tight
Turn on the video
She's nice
She's tight
She's givin' me the go
She's nice
She's tight
She's givin' me the high sign
She's tight
We'll turn up the lights
She's tight
Pull down the shades
She's nice
She's tight
Turn on the camera
She's nice
She's tight
Get ready for action.

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THE KEY

(As recorded by REO Speedwagon)

KEVIN CRONIN

I couldn't fall asleep all last night
My mind was racin'
I left so much behind to find the dream that I was chasin'
And now I have a need to take a look at what is real
I need to learn to live and love and breathe and touch and feel.

But all I really know is what I see
And everybody sees it differently
I wish someone could open up my heart
And look inside me
But I'm the only one who holds the key.

Your body lay aglow as if to show you peacefully dreamin'
So only you could know that deep inside somebody was screamin'
And callin' out to anyone who could

help you thru the night
And hopin' that someone would come along to make it right.

But all you really know is what you see
And everybody sees it differently
I wish someone could open up your soul and set the demon free
But you're the only one who holds the key.

But all I really know is what I see
And everybody sees it differently
I wish someone would open up my heart
And look inside me
But I'm the only one who holds the key ooo
But all I really know is what I see
And everybody sees it differently
I wish someone could open up my heart
And look inside me
But I'm the only one who holds the key.

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TWO LESS LONELY PEOPLE IN THE WORLD

(As recorded by Air Supply)

HOWARD GREENFIELD
KEN HIRSCH

I was down my dreams were wearin' thin
When you're lost where do you begin
My heart always seemed to drift from day to day
Looking for the love that never came my way.

Then you smiled and I reached out to you
I could tell you were lonely too
One look and it all began for you and me
The moment that we touched I knew that there would be.

Two less lonely people in the world
And it's gonna be fine
Out of all the people in the world I just can't believe you're mine
In my life where ev'rything was wrong
Something fin'ly went right
Now there's two less lonely people in the world tonight.

Just to think what I might have missed
Looking back how did I exist
I dreamed still I never tho't I'd come this far
But miracles come true
I know cause here we are.

Two less lonely people in the world
And it's gonna be fine
Out of all the people in the world I just can't believe you're mine
In my life where ev'rything was wrong
Something fin'ly went right
Now there's two less lonely people in the world tonight.

I fell in love with you
And all the things I never knew
Seem to come to me somehow
Baby love is here and now
There's two less lonely people in the world
And it's gonna be fine
Out of all the people in the world I just can't believe you're mine
In my life where ev'rything was wrong
Something fin'ly went right
Now there's two less lonely people
Two less lonely people
Two less lonely people in the world tonight.

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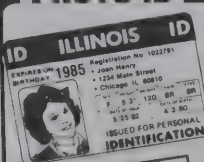
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VALERIE

(As recorded by Steve Winwood)

**STEVE WINWOOD
WILL JENNINGS**

So wild standin' there
With her hands in her hair
I can't help remember
Just where she touched me
There's still no face
Here in her place
So cool she was like
Jazz on a summer's day
Music high and sweet
Then she just blew away
Now she can't be that warm
With the wind in her arms.

Valerie
Call on me
Call on me
Valerie

Come and see me
I'm the same boy I used to be.

Love songs fill the night
But they don't tell it all
Not how lovers cry out
Just like they're dyin'
Her cries hang there
In time somewhere some day
Some good wind
May blow her back to me
Some night I may hear
Her like she used to be
Now it can't be that warm
With the wind in her arms.

Valerie
Call on me
Call on me
Valerie

Come and see me
I'm the same boy I used to be.

So cool she was like
Jazz on a summer's day
Music high and sweet
Then she just blew away
Now she can't be that warm
With the wind in her arms.

Valerie
Call on me
Call on me
Valerie

Come and see me
I'm the same boy I used to be.

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TOUGH WORLD

(As recorded by Donnie Iris)

**MARK AVSEC
DONNIE IRIS
MARTY LEE HOENES**

Baby what ya gonna do
Go ahead and make your move
First ya say ya love me
Say you'll never leave me
Now you say that we are through.

It's a tough world
Ain't it a rough world.

Without love it's true
I don't know what I would do
So if you're gonna leave me
Go ahead and leave me
'Cause I'm gonna find somebody new.

It's a tough world
Ain't it a rough world.

It's a tough world rough world
Stab you in the back world
Tough world
It's a hard world cold world
Get you where it hurts world
Rough world, tough world.

It's a tough life rough life
Try to make a buck life
Tough life
Get a job hot shot
Make it to the top
Rough life, tough life.

I'm gonna hold my chin up high
I'm gonna walk right out the door
And I'm gonna make it
Yeah I'm gonna make it
'Cause I don't need you anymore.

It's a tough world
Ain't it a rough world.

It's a tough world rough world
Stab you in the back world
Tough world

It's a hard world cold world
Get ya where it hurts world
Rough world, tough world
It's a tough life rough life
Try to make a buck life
Tough life

Get a job hot shot
Make it to the top
Rough life, tough life

It's a tough world rough world
Stab you in the back world
Tough world

It's a hard world cold world
Get ya where it hurts world
Rough world, tough world.

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● If you just need to gain a few pounds, or you really need to put on a lot of weight, **Body Builder-P** is for you!

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FOR WOMEN

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FOR MEN

Spindly legs... weakling arms... scrawny chest... don't suffer when you can do something about it and become the man you want to be.

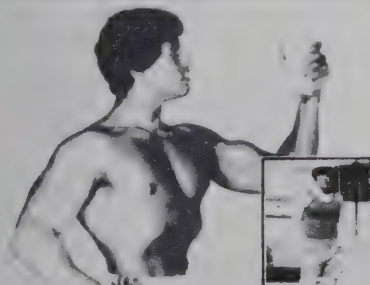
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Chris Sabatino, 1981, Class I NBA, Teenage Mr. America

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Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

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After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

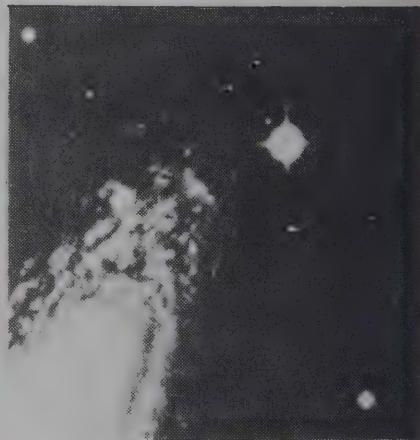
MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

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Scott Reed

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(As recorded by Kim Carnes)

KIM CARNES
DAVE ELLINGSON

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They say you've taken up with somebody new
And they say you're still crazy
But I'm still crazy 'bout you
And do you remember.

The heart abused of a heart unused
When it's all said and done
I know what I'd choose
So why did you run to her
Is she just an excuse.

To help you remember
Make you forget
Just bring a tear to your eye
With the pain and the pleasure
Do you ever regret
When you see how love pass'd you by
Does it make you remember
Does it make you remember.

I saw your car from my window last night
You were drivin' real slow
And I hid from your lights
Was it bringing you back
I was hoping it might.

Make you remember
Make you forget
Just bring a tear to your eye
With the pain and the pleasure
Do you ever regret
When you see how love pass'd you by.

I've heard talk goin' 'round about you
They say you've taken up with somebody new
And they say you're still crazy
But I'm still crazy 'bout you.

Does it make you remember
Make you forget
Just bring a tear to your eye
With the pain and the pleasure
Do you ever regret
When you see how love pass'd you by
Does it make you remember
Does it make you remember
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SLEEPWALK

(As recorded by Peter Frampton)

PETER FRAMPTON
MARK GOLDENBERG

Eight fifteen alarm clock
 Can't move can't talk
 Can't remember can't walk
 Gotta get off-a my back
 And on to the rack
 Gotta job I'm going to it
 Don't know why I always do it
 Life is a wringer I'm going thru it
 Pressure, pressure building up
 Starting to crack.

Sleepwalk
 Sleepwalk
 Sleepwalk

Sleepwalk
 Sleepwalk

Won't someone wake me up.

In the club I check it out
 Fall in love I crawl out
 Had some stuff it ran out
 Where's my Colombian friend
 Right to the end
 Start talking I can't stop
 I drive home I'm wired up
 I go to bed I'm staring up
 I wish I could go to sleep
 Start over again.

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AFRICA

(As recorded by Toto)

DAVID PAICH
JEFF PORCARO

I hear the drums echo into night
 She is only whispers of some quiet
 conversation
 She's comin' in twelve thirty flight
 The moonlight wings reflect the
 stars that guide me toward salvation
 I stopped an old man along the way
 Hoping to find some old forgotten
 words or ancient memories
 He turned to me as if to say
 "Hurry boy it's waiting there for
 you."

Gonna take a lot to drag me away
 from you
 There's nothin' that a hundred men
 or more could ever do
 I bless the rains down in Africa
 Gonna take some time to do the
 things we never had.

The wild dogs cry out in the night
 As they grow restless longing for
 some solitary company
 I know that I must do what's right
 Sure as Kilimanjaro rises like
 Olympus above the Serengetti
 I seek to cure what's deep inside
 Frightened of this thing that I've
 become.

(Repeat chorus)

Hurry boy she's waiting there for
 you
 Gonna take a lot to drag me away
 from you
 There's nothin' that a hundred men
 or more could ever do
 I bless the rains down in Africa
 I bless the rains down in Africa
 I bless the rains down in Africa.

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STAND OR FALL

(As recorded by The Flinx)

PETER GREENALL
ADAM WOODS
CYRIL CURNIN
CHARLES BARRETT
JAMES WEST-ORAM

The crying parents tell their children
 "If you survive don't do as we did"
 A son explains there'll be nothing to
 do too
 A daughter says she'll be dead with
 you.

While foreign affairs are screwing
 rotten
 Line morale has hit rock bottom
 Dying embers stand forgotten
 Talks of peace were being trodden.
 Stand or fall
 State your peace tonight
 Stand or fall
 State your peace tonight.

It's the euro theatre
 It's the euro theatre
 It's the euro theatre.
 An empty face reflects extinction
 Ugly scars divide the nation
 Desecrate the population
 There will be no exultation.

Stand or fall
 State your peace tonight
 Stand or fall
 State your peace tonight.

Is this the value of our existence
 Should we proclaim with such
 persistence
 Our destiny relies on conscience
 Red or blue what's the difference.

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FOREVER MINE

(As recorded by The Motels)

MARTHA DAVIS

They said before we met
How perfect we would be
There's no question
There's no answer
My forever mine
My forever mine.

Sweetly spoken lines
Erasing all the bad times
How long I've longed
For the longing to stop
My forever mine
My forever mine.

Take me in your arms
Whisper words like always
Stay until you go
Live forever
Love forever
My forever mine
My forever mine.

The memories are there
To prove how real how rare
Maybe just a place in time
My forever mine
My forever mine.

Take me in your arms
Whisper words like always
Stay until you go
Live forever
Love forever
My forever mine
My forever mine.
(Repeat)

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IT'S RAINING AGAIN

(As recorded by Supertramp)

RICK DAVIES
ROGER HODGSON

It's raining again
Oh no my love's at an end
Oh no it's raining again
You know it's hard to pretend
Oh no it's raining again
Too bad I'm losing a friend
Oh no it's raining again
Oh will my heart ever mend.

You're old enough some people say
To read the signs and walk away
It's only time that heals the pain
And makes the sun come out again
It's raining again
Oh no my love's at an end
Oh no it's raining again
Too bad I'm losing a friend.

C'mon you little fighter
No need to get uptighter
C'mon you little fighter
And get back up again.

It's raining again
Oh no my love's at an end
Oh no it's raining again
Too bad I'm losing a friend.

C'mon you little fighter
No need to get uptighter
C'mon you little fighter
And get back up again
Oh get back up again
Oh fill your heart again.

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(You're So Square) BABY I DON'T CARE

(As recorded by Joni Mitchell)

JERRY LEIBER
MIKE STOLLER

You don't like crazy music
You don't like rockin' bands
You just wanna go to a movie show
And sit there holdin' hands
You're so square
But baby I don't care.

You don't like hot rod racin' or drivin'
late at night
You just wanna park where it's nice
and dark
You just wanna hold me tight
You're so square
But baby I don't care.

You don't know any dance steps that
are new
But no one else can love me like you
do
I don't know why my heart flips
I only know it does
I wonder why I love you babe
I guess it's just because you're so
square
And baby I don't care.

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Edward D. Konick

KISS

lady killers



Kiss, from left: Ace Frehley, Paul Stanley, Eric Carr, Gene Simmons.

A Tale Of Two Cities With The Creatures Of The Night.

by Michele Harper

You really like rock 'n' roll
All of the fame and the masquerade
You like the concerts and studios
And all the money, honey, that I make, but —
Do you love me? ... really love me...*

I had almost forgotten how imposing a figure Gene Simmons makes when one meets him face-to-face. Without the assistance of his

massive platform boots, now a Kiss trademark, he towers well over six feet, and his eyes grab yours with a fierce intensity. The God Of

Thunder himself, speaking in tongues. Even in the most civilized of surroundings, in this case a conference room in a plush Madison Avenue office, the presence of Gene Simmons and Paul Stanley together can be overwhelming.

The first time I had met my two friends, now sitting across the table from me, was in a very different setting, a far cry from the hustle and bustle of New York City. We were in Lakeland, Florida, renowned for gators and rednecks. How could I ever forget Lakeland?

The view from my motel room was a murky swamp, harboring a vicious, blind crocodile. The sweltering summer sun had burned me to a crisp, and contracting a case of sun-poisoning badly put a cramp in my style. I was not amused. Kiss, on the other hand, were there for a definite purpose. They were in the middle of rehearsals; the Lakeland Coliseum being the first venue kicking off the **Dynasty** tour in 1979.

At that stage of the game, Kiss was to me what they were to any self-proclaimed rock connoisseur: campy, flashy and not to be taken seriously. But, of course, I had never been to a Kiss concert, nor had I really heard any of their records. Here I was, confronted with these flamboyant rock stars, surrounded by a shroud of calculated secrecy. To me, they were storybook characters, basking in the glory of everything rock stardom had to offer: limos, lavish parties, groupies and a larger-than-life persona, which they took to the limit. The only impression I had of Gene was what I read in the press, since he and his current celebrity girlfriend had graced the cover of every tabloid from Lakeland to Timbuktu.

What I witnessed on that hot, July afternoon in an empty sports arena was quite different from what I had anticipated. Expecting to see spoiled, pampered rock stars. I was surprised to see four very serious entertainers planning their stage show down to the very last detail. What a revelation!

Paul was jumping into the air with leaps that would make Pete Townshend blush: Gene was trying out his flying rig in endless trial runs; Ace methodically checked out his various guitars for the right intonation and electronic effects; and Peter was adding the final touches to his awesome drum kit.

Watching the work that goes into



Russell C. Turak

"We keep our bodies taut and our complexions clear."

a production the size of a Kiss show is astounding. At that time, they were traveling with the largest crew ever assembled for a rock band. It required eight semis to transport the caravan of gear, costumes, lighting and sound equipment.

The rehearsals were frantic, but as usual the professionalism of the band and crew shone through as the first show went on without a hitch. On the **Dynasty** tour alone, I saw Kiss perform six times, and each show caused me to notice how dedicated the Kiss Army were to the band. A unique rapport; it was pure love between fan and performer from the moment Kiss rose up on stage, lifted by cleverly hidden elevators. It was thrilling.

But that was four years ago. Kiss was still selling platinum, and the economic crunch had just begun to spread its insidious cancer throughout the music industry. Selling out the biggest arenas in the country was the least of their worries. Besides, they were Kiss, the biggest rock act in history, the purveyors of rock/shock treatment. They were invincible, right?

Wrong. The past few years have been a period of change for the masked marauders of rock and roll. Their ventures on more sophisticated records like **Unmasked** and **Music From The Elder** left Kiss fans confused. They

stopped selling out, and their position as the top-grossing heavy metal band has been severely threatened by the likes of Judas Priest and Ozzy Osbourne.

Not touring the States for three years has only added to the speculation and rumor surrounding Kiss' future. They have deliberately been keeping a low profile recently; but with the release of their latest album,

Creatures Of The Night, and the commencement of a huge follow-up tour, Kiss is ready to fly again.

Seated in what could only be described as a virtual shrine, with walls covered in platinum albums (and there are a lot — all of the Kiss albums up to

Dynasty, to be exact) it was a pleasure to see that Paul and Gene were none the worse for wear, and our interview convened on a particularly ebullient note. It began something like this:

Gene: This is going to be a gargantuan tour, 100 shows in the States, almost no nights off.

Hit Parader: After the States, will you be going to Europe?

Paul: No, we'll be going to the sanitarium.

HP: Do you like to do such grueling tours?

Gene: I love it; it's not anywhere near as hard as people think.

Paul: A lot of people think that going on tour is like going off to war.

Gene: I like that, "going off to war," can I use that on my next interview?

HP: How do you keep in shape for such a strenuous tour?

Paul: We keep our bodies taut and our complexions clear.

Gene: And we teach all those who are not taught. No...

Paul: We're going to places where we haven't been in five or six years — Davenport, Duluth, Joe's Diner.

HP: Gene, are you flying on stage, like you did on the last tour?

Gene: No, but I will give birth.

HP: Are you afraid to fly?

Gene: No, but I am afraid to give birth.

Funny guys. Playing off each

other's humor, Paul and Gene are reminiscent of a stand-up comedy act. After the usual sparring of snappy repartee, they settled down to discuss the effect the past few years has had on them. Paul was especially eager to talk:

"**The Elder** was a departure, something we wanted to get out of our systems. Every band that's been around for 10 years have had periods where they don't sell because, ultimately, the people are the ones that decide whether they like what you're doing or not. When other bands go through it, it's a slump; when we do it, it's like the Titanic is sinking! When you're that big, everyone wants you to fail. Most heavy metal bands only wanted to be Kiss, whether they'll admit it or not. Most of them will deny it, but go see nine out of ten

"You can hide in the darkness, you can do whatever you want, but you have to pay for it when the sun comes up."

bands nowadays, and I wouldn't be surprised if most of that is our old equipment on stage. We're just trying to be Kiss, and they can continue trying to be us also."

In an even-modulated tone of voice, so characteristic of Mr. Simmons, he added, "Around 1979 we started listening to other people, that's something we went through, and that's in the past, making no apologies for it. We started to take ourselves for granted. We forgot we were special. The fact that we haven't done an American tour in the last three years is just something we were going through."

So, after a few years of experimentation with the slick production of **Unmasked** and the conceptual overtones of **Music From The Elder**, exit art/rock, enter **Creatures Of The Night**. The heaviest record from Kiss in a long time, it echoes the chilling intro of **Destroyer** and the raunchy appeal of **Kiss Alive**. It has a rawness that is as dark and moody as its title.

"I came up with the title," said Paul, "because I think you come alive at night. People live for the night. You can hide in the darkness, you can do whatever you want, but you have to pay for it when the sun comes up. The night is everybody's time to prowl."

Gene was quick to point out, "This is the most comfortable material that we've ever done. In fact, there are eight other songs recorded that we haven't used yet. We achieved what we've expected,

which was to put out a great record. It's the most natural one we've done in a long time. It may be our best record."

"**Creatures** is the best thing we've ever done," concurred Paul. "I think it sounds the most like us live. When we deviate or do something in left field, it only makes us that much stronger."

The familiar strains of *Happy Birthday* escaped from the adjoining room. It was an office employee's birthday, and the staff had assembled to celebrate. Paul and Gene abruptly interrupted to join the party. Within minutes Paul returned, munching on a cream-filled confection. Sweets are his weakness. "I shouldn't be eating this," he joked, savoring the delectable morsel.

It reminded me of a time we spent over a sumptuous, chocolate cake at a posh late-night eatery in New York some years back. Paul fondly related an amusing anecdote about the days before Kiss, before fame and fortune.

While pursuing a career as an aspiring musician, Paul took a job as a taxi driver. The first day on the job he eagerly picked up his first passenger, flipped on the meter and confidently drove the man to his destination. The man paid his fare, tipped Paul accordingly, and jumped out. Elated at the professional way he handled it, Paul continued driving around for at least 20 more minutes before finding another fare. What he had failed to realize was that he forgot to shut off the meter, running up a rather substantial amount which, of course, he had to pay out of his own pocket back to the cab company. So much for part-time jobs.

Throughout my years of friendship with Kiss, I've taken a particular fancy to Ace Frehley, a street kid from the Bronx — a fact he proudly displays. Kiss' guitar hero loves to party, never having lost his affection for raising some hell. He and Eric Carr were carousing on a busy New York street corner recently, making quite a racket. They aroused the attention of an unassuming middle-aged woman who was walking down the street. Noticing this, Ace walked up to the woman and, in his most congenial manner that is uniquely Ace, said, "Do you know who I am?" The woman replied that she hadn't a clue. "I'm Ace Frehley, I'm in Kiss." The woman, taken aback, wrapped her arms around him and said, "I don't believe it, a real superstar. You've made my day. But are you really famous?"

Kiss' fame is like a dream come

true. Gene offered this remembrance: "I had a really warped sense of when we became superstars. The first show we ever did, we filled in for another band in Canada. We did some press, and the night before the show, we had a record company party, and one of the first groupies I ever had was there. She had green-tinted hair; she was gorgeous. I was in love, I was crazy. It was wonderful because she wanted to be with me because I had a record out. I remember writing a postcard to a girl I was seeing at the time, and Paul saw it. I wrote on the card: 'Overnight we've become a household name,' and Paul said to me, 'Keep dreamin'.' That was really early on."

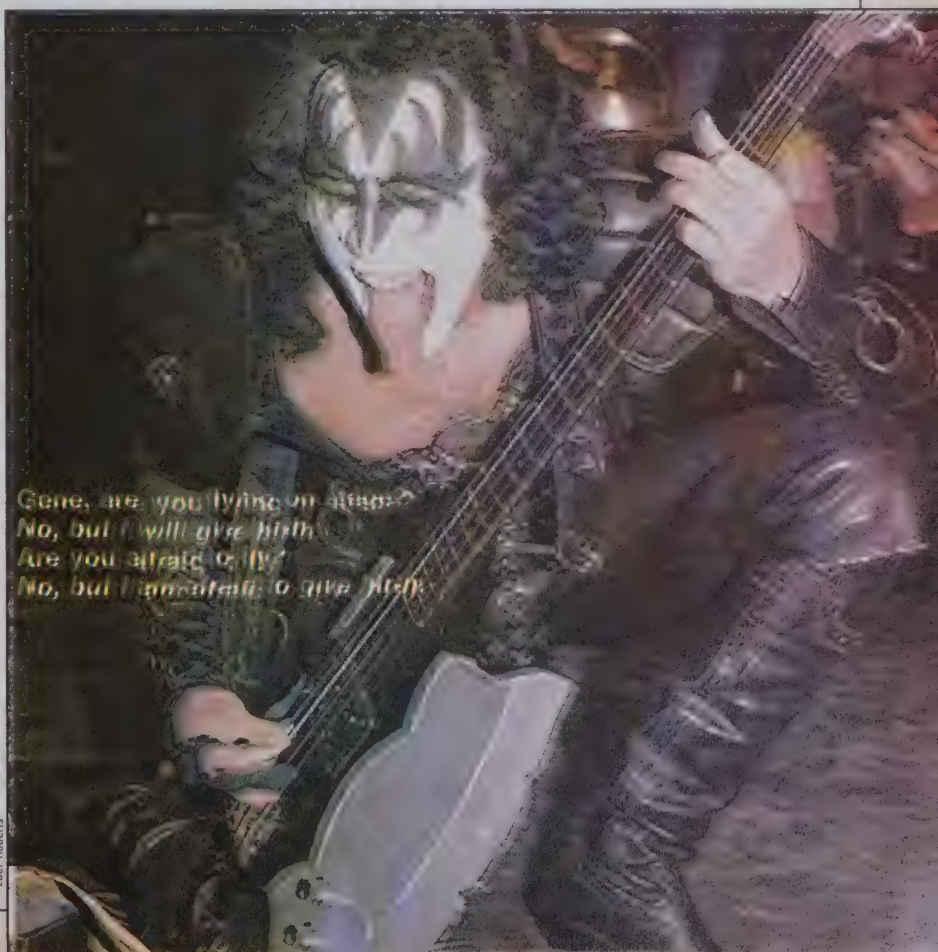
I reminded the boys that they had a little explaining to do. The rumors are out that Ace is leaving the group, they recently severed ties with long-time manager, Bill Aucoin, and the question still remains: Is the future of Kiss still secure?

A bit ruffled, Paul was adamant: "Ace is doing Ace's thing. He played on the record — he's in the band. I'm sure this is by no means the same attitude from him that it once was, but it doesn't mean anything one way or the other. What counts is what you put out musically and what you have to

show for it. Kiss is much more important than any individual members, and the sum is much greater than its parts. I would hope that nothing stands in the way of the band. It's much too personal to let go because there is only one Kiss. We built this up from playing sleazy clubs in Times Square."

Gene couldn't agree more. "As far as Bill Aucoin goes, everybody at some point decides they're going to leave home. We just decided we wanted to take more of a hand in what we're doing. Everybody gets pissed off or unhappy, but that's family stuff. We had lots of offers to do other things. If the band was ever going to break up, it would have been this year with everyone saying, 'Do this, do that, let's open a hot dog stand....' but we want to stay here. I want to be in Kiss. We built this with our own hands, and there's a lot of pride involved. With this record, all the rumors will be dispelled."

As the interview came to a close, Paul stood up, and with the enthusiasm of a child said, "Wait, you gotta listen to this." He dropped a cassette of **Creatures** into the state-of-the-art tape machine and cranked the volume. A sly smile crossed his lips and he said, "Listen to this the way it should be listened to ... LOUD!" □



Eric Roberts

TRIUMPH



Rik Emmett: "Being a star probably wouldn't be that hard to take."

emerging
from
the
shadows

Winning Isn't Everything, It's The Only Thing!

by Andy Secher

"**M**aking a record is not like making a pizza," Triumph's "Rocket" Rik Emmett joked as he tried to explain the delays that plagued the completion of the band's latest album, **Never Surrender**. "Originally we intended to release the record in October, but, quite honestly, the material we had ready at that time just wasn't as strong as we wanted it to be. Then we considered putting it out in November, but we realized that every other band in the world was rushing to get their albums out in time for the Christmas rush. So then we said, 'Let's take our time and really do this thing right.'"

If one can judge from the positive reactions afforded **Never Surrender**, the extra months Triumph spent putting the finishing touches on their album were well-spent. With the record shooting up the sales charts faster than any previous LP in the group's

history, it seems that nothing is about to derail Triumph's steamroller to the top of the hard-rock heap. Over the last six years, through their theatrical concert presentations and such hard-charging albums as **Progressions of Power** and last year's **Allied Forces**, Emmett, bassist Mike Levine and drummer Gil Moore have emerged as one of the most entertaining bands in rock and roll. Now, with the release of **Never Surrender**, Triumph is determined, as Rik explained, "to show everyone exactly what this band is capable of doing."

"Triumph has always tried to cover a lot of musical terrain on its albums," Rik noted. "A lot of people are just beginning to realize that. Most rock fans think of Triumph and immediately visions of flash pots and heavy-metal guitar licks come to their minds. Actually, that's not far from being right," he added with a grin. "But I think we've shown that there's more than one side to our artistic personality. We have to overcome that one-dimensional stereotype, though."

"I remember reading **Hit Parader's** Rate-A-Record a few months back when Freddie Salem of the Outlaws was putting us down because *Say Goodbye*, the song he was reviewing, didn't fit into his notion of what Triumph was. He said 'These guys have copped out.' What he didn't realize is that we've always copped out. I think that we've often tried to do things that are out of the 'normal' hard-rock mold. We've never shied away from tackling a softer song, and I don't think we ever will — as long as it's a good song. We don't ever want to be like Journey, who really went soft in order to make it big, but we're surely not scared to show our artistic side. We can play, we can sing, and we can write good songs — those things do tend to separate us from most other hard-rock bands."

No one has ever accused Rik Emmett of lacking confidence in Triumph's musical approach. Yet, despite his positive attitude, the blond guitarist admitted to being "rather nervous" about the public's response to **Never Surrender**. The album comes at a critical juncture in the band's career, for following the success of **Allied Forces**, the group realized that this album could finally be the one that

establishes them as major stars in the rock galaxy. While Rik stated that Triumph isn't particularly impatient about making it big, he quickly added that "being a star probably wouldn't be that hard to take."

"There are undeniably some extra pressures on us with this album," Rik said. "But most of the pressure stems from our own expectations in ourselves. We've always had a great deal of confidence in our abilities, and because of that we've never shied away from pushing ourselves to reach goals that a lot of other people thought were impossible. I'm not denying that we haven't thought this could be the album that establishes us as a band that could play a place like Madison Square Garden, but we've always been very patient. If it doesn't happen this time, we know we'll get another chance."

"Look at Rush," he continued, citing the band in whose shadow Triumph has often been forced to live. "They waited a long time before becoming successful. Their first five or six albums surely weren't 'monster' sellers, then they suddenly took off. We feel the most important thing for Triumph is to build our following step-by-step, making sure the foundation is solid before we go on to the next level of acceptance. Hopefully, with **Never Surrender**, we're getting closer to the top level."

On such new songs as *World of Fantasy* and the album's first single *Never Surrender*, Triumph apparently has the material needed to reach that top floor of the rock hierarchy. With their songs ranging from the jazz-oriented *Epilogue Resolution* to the sheer metallic mayhem of *All The Way*, the boys in the band have displayed a musical variety that has surprised even their staunchest detractors.

"We tried a lot of new things on this record," Emmett admitted. "It wasn't so much a conscious thing as just a natural growth process for us. My favorite things on the album are *Never Surrender* and a song called *Writing on the Wall*. Not only are they exciting musically, but lyrically they really express the positive attitude that Triumph represents. *Writing on the Wall*, for example, is a direct rebuttal to Pink Floyd's version of what 'the wall' is. They had a very depressing view of society, and there was a great deal of anger in their presentation. That's not our style. We feed off of positive energy."

"Another thing I've done on this album is try to get as many different guitar styles as possible," Rik continued. "I used a classical guitar during the intro to *All The Way*, and *Glad Hands Dance* was done only with an acoustic guitar."



Mark Weiss

Triumph, from left: Rik Emmett, Gil Moore, Mike Levine.

Then, some of the playing on *All The Way* is very Jimi Hendrix-ish. I've tried to show a lot of different aspects of rock guitar, but the only reason I was able to do that successfully is because the material we've written for the album is so diverse."

"When people tell Triumph that something can't be done, that's when we really want to do it."

Never Surrender is the second album that Triumph has recorded in their private studio in Toronto — the Metal Works. Their first effort in that studio resulted in **Allied Forces**; and now with an additional year to add new equipment and acquaint themselves with all the high-tech gear, Triumph feels totally comfortable in what Emmett called, "our home away from home. We've been spending an awful lot of time in that studio," Rik explained. "Sometimes you begin to feel that you'll never be able to get out. But there's a wonderful feeling of security attached to having your own studio. You know that nobody's gonna walk in and tell you to be finished in five minutes because some other band has booked the time you need."

One of the reasons Triumph spent so much time in the studio working on **Never Surrender** was because, as Rik explained, "We wanted to be sure that the stuff we recorded could be played on stage." In the past, the band had run into

problems by making their studio work too complex to be accurately reproduced live. That's no problem this time, according to Emmett.

"I'm really looking forward to taking this material on the road," he said. "We recorded this album with the stage in mind, and I'm sure that just about every song on the album will be a 'killer' on stage. We've learned from past mistakes that you've got to put songs on albums that you can perform on stage. I remember when we did *Hold On* in the studio I overdubbed about nine guitar parts and we had a bunch of chick singers doing back-up vocals. When we went on the road, that song just wasn't the same. We got some very nasty letters saying, 'Hey, I went to the show and I really didn't like the way *Hold On* sounded.' That made us painfully aware that we've got to keep things simpler on albums. Ironically, making things simple takes longer to do in some cases."

Of course, no story about Triumph would be complete without discussing the band's stage show — without question one of the most elaborate conglomerations of lights, smoke bombs, flash pots and fireworks in all of rockdom. While Rik admitted that the band wasn't sure exactly what direction their new stage extravaganza would take, he did promise that, "Gil Moore already has some ideas cooked up that'll blow everyone away. People have been telling us that some of the ideas we have cooked up just can't be done," he laughed. "When people tell Triumph that something can't be done, that's when we really want to do it." □

Caught IN THE Act

JUDAS PRIEST

Ebet Roberts



Putting down Judas Priest's Rob Halford on his bike are strange words from a woman who always judges a man by what's between his legs.

POINT

by Jane Crock

Don, you sadistic old pervert. Next time you ask me to go to a concert, make sure you're well over your Lolita complex and have a firm grip on your insatiable desire to recapture your long-lost youth. Adolescence, I might add, is something you grew out of too many years ago to mention.

After countless hours of listening to your drug-induced sermons praising Judas Priest, I thought I would give the band a shot. God knows **Hit Parader** has wasted enough ink on their propaganda. Boy, was I disappointed!

When Rob Halford drove out on stage riding that ridiculous excuse for a Harley, he was about as menacing as Rebecca of Sunnybrook Farm. You should know, Don, Rebecca being your favorite heroine of modern literature. That might have been tolerable though, if the rest of the band didn't look like they were just going through the motions. And by the way boys, those Marshall stacks might have been impressive if you plugged in half of them. Heavy Metal indeed!

Granted, you liked them, but I expected that from the likes of you, whose mind, as well as musical tastes, lie head first in the rock-and-roll gutter. Let's face it, Don, your idea of romance is having a wet dream.

There's no accounting for taste, but if you think that's rock and roll you got another thing comin'!

COUNTERPOINT

by Don Mueller

Jane you ignorant slut. Why is it that instead of keeping your big mouth shut and making people think you're stupid, you've got to keep opening your trap and proving it? If you must ramble on about Judas Priest in the middle of one of your PCP meltdowns, why can't you at least admit that the only reason you went to see the boys from Birmingham is that you've had a special thing for guys in leather since that kinky affair you had with that German gynecologist last winter?

I know you won't admit that you were turned on by the sight of Rob "Butch" Halford and company cranking out the decibels on stage. But I just can't accept your explanation that the only reason you stood throughout the set was because your studded panties were riding up. C'mon, Jane, you nodded-out nymphomaniac, you know that Priest's blow-the-walls-out sound got you wetter than a shipwrecked sailor.

Isn't it time that you and your fraternity of haggard has-beens start giving Priest the respect they deserve? After all, there's not a band in the world that can match them in terms of sheer, unadulterated heavy-metal power. When Halford rode on stage atop his Harley and led the band into *Hell Bent for Leather*, that was a moment of pure rock-and-roll magic. By the way, I love the way you put down Rob and his bike. Strange words from a wench whose final jabbering last night was that she always judges a man by what he's got between his legs.

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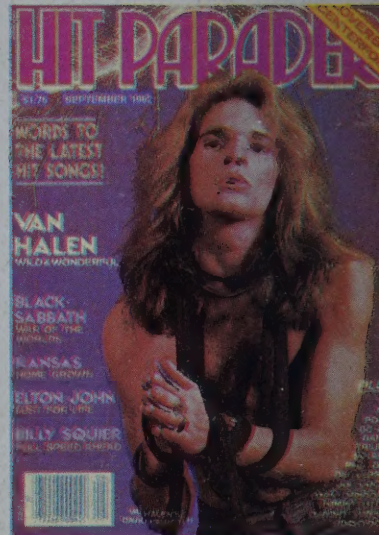
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